THE BUSINESS JOURNAL OF FILM, BROADCASTING, BROADBAND, PRODUCTION, DISTRIBUTION

JANUARY 2010 VOL. 30 NO. 1 $9.75

VIDEO·AGE international

MOVIE

In This Issue:

www.videoage.org

Central American Television Touched By An Angel

Latin American TV seen through the eyes of *caudillo* Angel Gonzalez

By Dom Serafini

For someone who shuns the limelight, doesn't give interviews, doesn't want his picture taken and protects his privacy with zeal, Remigio Angel Gonzalez y Gonzalez is, surprisingly, an open book. The Mexican-born, Miami, Florida resident is president and owner of Albavision, a Miami-based group that controls 26 TV stations in 10 Latin American countries, 21 of which it owns while the rest are affiliated for programming. Albavision also controls 82 radio stations (25 of which are owned and operated) and 40 movie theaters (Cine Alba) in Guatemala and Costa Rica.

Remigio Angel Gonzalez y Gonzalez

To the international TV distribution industry, Albavision is merely seen as an entity worth an estimated $14 million per year for program acquisitions, but to the

(Continued on Page 24)

José Liberman's Dream: Make Big Money Quietly With Spanish TV

It's like the story of the little engine that could. Liberman Broadcasting (LBI) is not afraid to take on challenges, as made evident by its pursuit of Hispanic TV giants like Univision (a Haim Saban group) and Telemundo (an NBC-Universal company).

According to Lenard Liberman, the group's executive vice president, LBI now has the two top-rated shows after Univision in its Los Angeles flagship market, an area where there are six over-the-air Spanish-language TV stations.

The next challenge for LBI is to expand Estrella, its national TV signal, beyond the current 70 percent coverage that is accomplished with 24 affiliates, of which six are owned and operated (O&O). Estrella TV was

(Continued on Page 9)

New Argentina TV Law: Concerns & Expectations

By Lorena Sánchez

The new Law on Audiovisual Communication Services in Argentina creates both expectations and uncertainties in different sectors of the industry. While dominant media holdings lawyers confronted with an imminent reduction of their assets study the fine print of the rule,

(Continued on Page 16)

NATPE Visual, Vision Struggle

The theme of NATPE 2010 — being held January 25-27 at the Mandalay Bay Resort in Las Vegas — is "Content. Commerce. Connections." Thus, there seems to be a great deal of focus and optimism in regard to the future of the television business heading into this year's NATPE. Not only is the landscape changing in terms of the digital content world (something that will be highlighted in a number of panels and events), the actual logistics of the event have shifted as well. 2010 marks the first year that NATPE will be a predominantly suite-based exhibition. *VideoAge* weighed in with a number of industry participants.

For the most part, people seem optimistic about the shift. "Bender Media Services is certainly happy that it will be an almost all-suite exhibition, as it will be easier for our buyers to be primarily in one location for the three-day event," commented Susan Bender. Marcel Vinay, Jr. of Comarex felt similarly, saying, "We have been in a suite for a long time. The benefit will be to our clients, since they

(Continued on Page 28)

CONTENTS

VIDEO AGE • No.1 • January 2010

Cegielski to Head GK-TV

Hollywood producer Graham King's GK Films has launched a new division for the development, production and worldwide distribution of television programming.

GK-TV, a newly created operation, is run by former Lionsgate executive Craig Cegielski (pictured).

It provides creative development, production (including co-productions with domestic and international broadcasters), and worldwide distribution of original programming.

As president of GK-TV, Cegielski directs the television unit from GK Films' Santa Monica offices and reports to company president and CEO, Graham King.

Cegielski takes on this new role following his position as evp Programming and Sales, International TV for Lionsgate, where he created Lionsgate's International distribution arm.

Prior to joining Lionsgate, Cegielski worked for CBS/Kingworld International, specializing in local production and programming.

Working in the co-production division of Paramount International Television from 1998 through 2004, Cegielski's focus was on developing and producing programming for the international marketplace.

Graham King launched his independent production company GK Films in May 2007 with business partner Tim Headington. Under this new production banner, the company produced the thriller

Craig Cegielski

Edge of Darkness starring Mel Gibson, set for theatrical release through Warner Bros. Pictures this month. In addition, GK Films recently completed shooting *The Rum Diary* starring Johnny Depp and co-starring Aaron Eckhart, Amber Heard, Michael Rispoli, Richard Jenkins and Giovanni Ribisi. The film is produced by Depp's production company, Infinitum Nihil. GK Films has also completed shooting the crime drama *London Boulevard* starring Colin Farrell and Keira Knightley.

AVoD is the Way to Go

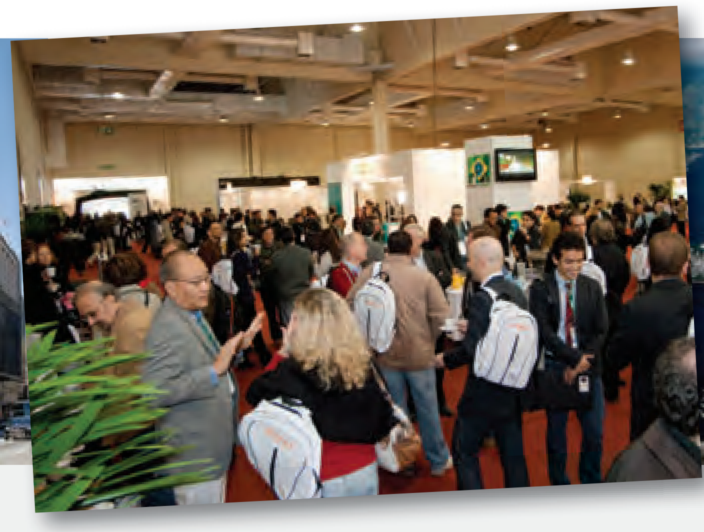
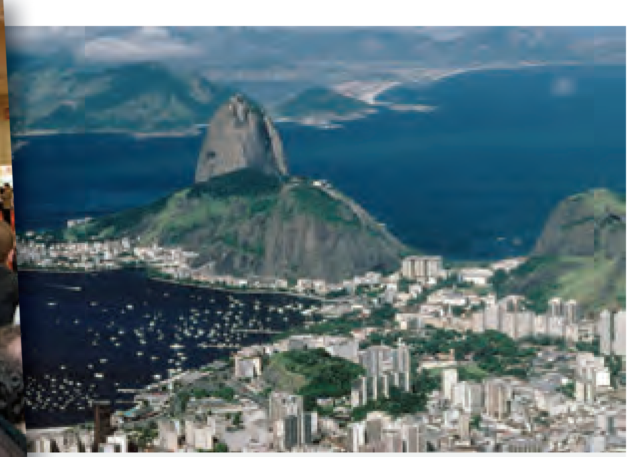
The standard TV business model is broken, said ZillionTV Co-Founder and Executive Chairman Mitchell Berman. He contended that the typical subscription TV and set-top box models have failed, and conventional video on demand is "antiquated," particularly because it offers "no real consumer engagement."

The ecosystem for TV — composed of "advertisers, content providers, Internet Service Providers (ISPs), and consumers — has been out of balance, and an industrial revolution is taking place in the TV industry," Berman asserted. He believes ZillionTV is well positioned to serve as a middleman between these different aforementioned elements, and "bring them together in a meaningful way."

His service is designed to provide a "quality video experience for content providers, a quality TV picture and greater engagement for consumers." Berman is adamant that ZillionTV isn't a box or technology company.

ZillionTV offers consumers a wide variety of choices, which they can select on an á la carte basis. Those choices include renting movies, buying to own movies, and watching advertising video on demand (AVoD).

(Continued on Page 6)

(Continued from Page 4)

Through ZillionTV, viewers have a choice of watching TV programs or movies with or without ads. Those choosing to watch programs with ads receive those programs for free, while those declining to view ads are charged a fee. One of the key advantages of AVoD is that it precludes fast-forwarding, Berman noted.

In the future, ZillionTV will incorporate branded destinations, which will afford consumers access to videos of goods and services from such brands as MillerCoors, a ZillionTV sponsor. These destinations will also allow consumers to watch TV shows or movies sponsored by such brands, and directly purchase products from them.

ZillionTV offers TV content providers a share of ad revenue and a key brand building opportunity. Berman believes his service offers special business opportunities for content providers that aren't in the "top tier," (including original, local, and national content providers) to reach their audiences in new ways, augment their existing revenue, and develop new means of monetizing their business through ZillionTV's branded destinations. Currently, ZillionTV has over 60 content providers. Its "Tier 1" content providers include 20th Century Fox, Sony Pictures, NBC Universal, Warner Brothers, Walt Disney, Paramount, and Lionsgate. ZillionTV's content includes new and classic TV shows, movies, sports, and music.

ZillionTV's business model is variegated, drawing on eight revenue streams, including those from advertising, video on demand, commerce, polling, branded destinations, and data.

A limited market rollout of ZillionTV began in mid-September. Where possible, the service has been introduced through telco partners. Otherwise, the service has been directly introduced to consumers. Berman declined to disclose which markets ZillionTV has entered or the number of viewers the service reaches. At the same time, ZillionTV has had discussions with consumer electronics manufacturers to embed the service as an application in their products, which would include set-top boxes, DVD players, and Blu-Ray players. Berman emphasizes that ZillionTV is proceeding carefully and testing the waters in order to get the service right. He projects that the service will go nationwide in mid-2010, and that an international launch of the service will likely be announced by that time as well. Berman readily admits ZillionTV "needs to prove that certain aspects of our business work," and that the service won't succeed overnight.

(By Michael Mascioni)

Odyssey's Film Screens at Fest

Late last October, Odyssey Networks hosted a screening of *Florence Nightingale* at the New York International Independent Film and Video Festival. The film was the highest-rated single drama in primetime on BBC-1 in 2008. Screening guests included the film's writer and director, Norman Stone, along with consulting producer Kenneth Cavander.

Florence Nightingale is an Odyssey Networks/BBC co-production in association with CTVC and 8th Day, produced by 1A Productions in association with Lightworks Producing Group.

From left to right: David Fox of David Fox & Associates; Charlie Maday, svp Historical Programming at Military History Channel; William Spencer Reilly, evp Creative Strategies, Productions & Partnership of Odyssey Networks; and Kenneth Cavander, consulting producer.

Staff Meetings Judged Useless

According to a survey by the Menlo Park, California-based OfficeTeam, 28 percent of company executives suggested that internal staff meetings are unnecessary. Another 46 percent stated that there would be no change in productivity if they were eliminated.

Corazón Salvaje
Wild Heart
TELENOVELA HD 150 x 60'
The revival of the story that conquered more than 50% of Mexican TV viewers during its time slot and was sold in 77 countries
From the Producer of The Stepmother and Burning for Revenge
Televisa Internacional is the world's leading distributor of Spanish-language programming and formats. For over 50 years, our Telenovelas have become international hits and today we continue our legacy by offering to more than 80 countries worldwide our HD and digital TV programming which includes series, reality shows, animation and movies. We also have an innovative catalogue of original formats for Telenovelas, series, game and reality shows of guaranteed success and backed by the expertise and talent of our experts in production and marketing.
NATPE 2010, TheHotel, 5th FL. Room D
Televisa INTERNACIONAL
www.televisainternacional.tv
info@televisainternacional.tv

Book Review

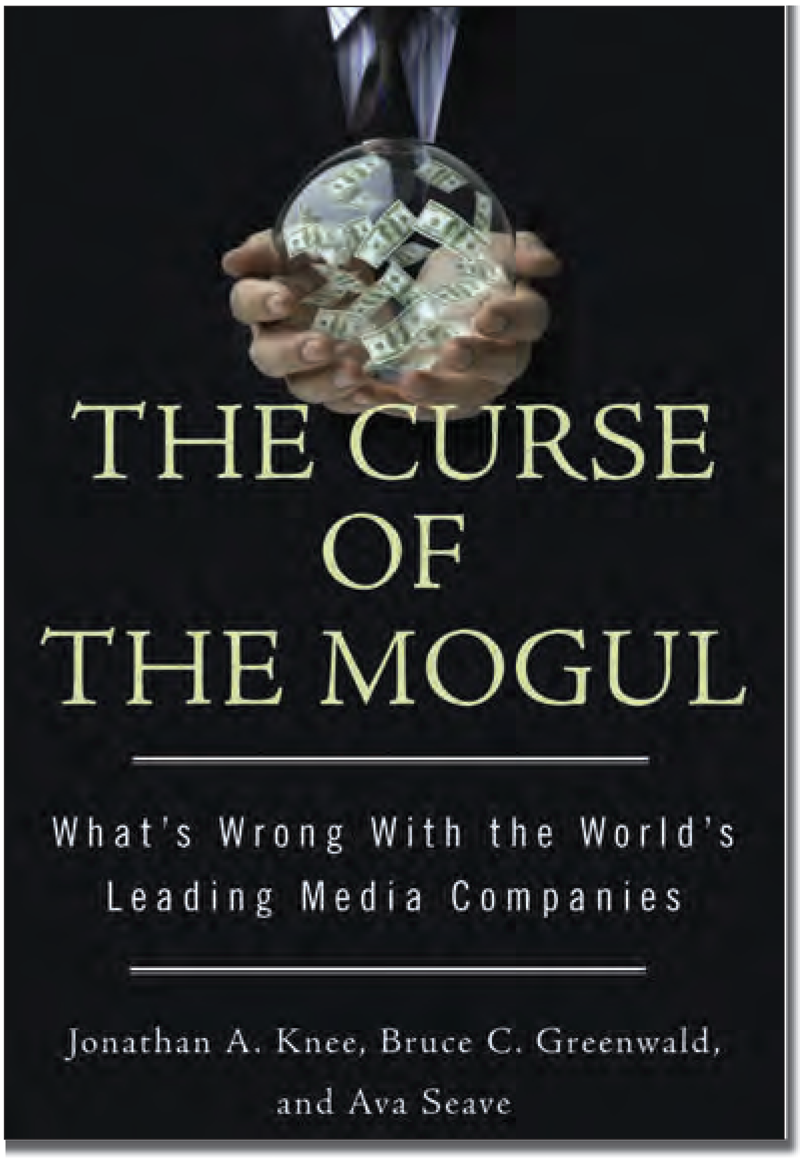
How Media Moguls Hurt Themselves & You

Despite the general intent of new book **The Curse of the Mogul** (2009, Portfolio, 304 pages, U.S.$26.95) – which is essentially to suggest that media moguls worldwide (here defined as "any media company executive or owner with significant influence over significant operations") are at fault for the destruction of value in the media markets – the three authors are quick to point out that the moguls themselves may be seen as a metaphor for how their respective industries have been run over time.

They strive to impart that big media companies have been underperforming for over a generation, not just since the emergence of the Internet as a hated competitor. Thus, they give detailed descriptions of various companies' rises and missteps, with a primary focus on America. They highlight the key "media myth" as follows: "The media industry involves managing creative talent and artistic product and as such is not subject to appraisal using traditional strategic, financial or management metrics." The book takes a look at prominent media moguls of both past and present, noting career highlights but also taking great lengths to detail the inevitable strategic mistakes that come from resulting bloated egos.

The authors hope to distinguish between those egomaniacal metrics favored by the media industry and those that should actually interest the public. As stated in a recent interview, "We think that media businesses can evaluate themselves with our framework and think about how they can find ways to create and defend their competitive advantages – and not make crazy acquisitions or have wild expectation about synergy among unrelated segments."

The latter comment reflects both the positive and negative elements of *The Curse of the Mogul*. Between them, the three authors have more than enough authority to analyze the business practices of modern times' most notorious moguls. Jonathan A. Knee, a longtime investment banker, is also an adjunct professor and director of the Media Program at Columbia Business School in New York City. Bruce C. Greenwald, an economist, is the Robert Heilbrunn Professor of Finance and Asset Management at the same university. Ava Seave is principal and co-founder of the Quantum Media consulting firm and has held management roles at Scholastic Inc. and the New York City weekly, *The Village*



Voice. Their academic leanings result in the only notable flaw of the book, which at times veers too far into the lexicon of economics to appeal to a casual reader. Those moments aside, the book's overall message is clear and easy to absorb (this coming from someone who didn't study a lick of economics in school).

As an example of the ways in which successful media companies end up hurting themselves through pig-headed practices, the authors discuss the shift in the gaming industry from Nintendo's dominance in the late 1980s and early '90s to the present-day growth of online play. "As computers get more powerful and networking interactive technology improves for the average home user, downloadable games and games played in a virtual reality allow game designers to bypass retailers entirely, and are marketed directly to consumers over the Internet by the publisher." Thus, the point is made that the advent and spread of high-speed Internet across the globe reflects the public's ability to bypass the middlemen, i.e., the moguls. And, it is suggested that if the media moguls don't begin to take into consideration the needs of the shareholders (and consumers in general), the public loyalty required to maintain industry dominance will disintegrate.

The Internet is highlighted as a major player in the reformation of the newspaper publishing industry as well.

Which is to say, media moguls should be paying attention to these shifting trends and learn to adapt to them in order to maximize their empires' profits. The authors point to "a fundamental and consistent disconnect between the strategies pursued by moguls and structure of the industries in which they operate" as a major source of poor overall performance. Since 2000, the world's largest media conglomerates have written down $200 billion in assets from their collective balance sheets. *The Curse of the Mogul* suggests that these losses reflect "the level of desperation among media moguls faced with new competitors, new technologies, and new customer demands."

"If you are already the CEO of the largest consumer magazine or newspaper publisher in say, Holland, what do you do for your next act," the book questions. "Local antitrust laws probably prohibit further consolidation at home. You have no expertise for operating such businesses in other markets and history has shown that buying such businesses in other markets – particularly in the giant U.S. market – is either prohibitively expensive, likely to end badly, or both. You could simply focus on operating these businesses well, growing them organically, and returning the extra cash to shareholders. But what fun is that?" So defines the faulty mogul logic re-tagged in this book as a "curse," and further implies that the public must be aware of the mogul thought process in order to avoid being victimized on the market front.

A permeating theme throughout is that the biggest flaw of modern mogul mentality is a reliance on poorly conceived mergers and acquisitions. The hope is expressed that upon reading the meticulously detailed accounts of past industry successes and failures, "a reader, when finished, will have acquired the tools to distinguish between 'great' media assets and 'lousy' media assets." The average consumers of the world are hereby given the opportunity to make their own informed decisions about media industry movements, rather than relying on blind faith in ego-choked moguls.

One of the first points made in the book is a troubling one. Apparently, of the 15 largest U.S. media companies, only four are broadly held public companies without absolute control or under disproportionate influence of a mogul. "The ability of the controlling holders to do as they will, for better or for worse, without fear of at least immediate repercussions gives media moguls a certain swagger not as readily found in other industries," the authors suggest. Note to public — that swagger is not necessarily indicative of business savvy.

Generally speaking, the tone of the book is fluid and easy to read, making the economic concepts that much more accessible. In the earlier referenced interview, the authors noted that the walls had come down between the public and old school content generators. "Anyone, and I mean *anyone* with just a few bucks can put out content these days – publish a blog, make a film, put a song online, even print a book. Nothing exclusive there," they seem to be warning the moguls of the world. "If you base a company on something that has an infinite supply and think somehow the laws of supply and demand will make you rich, you are sadly mistaken."

The book offers up six principles for good moguls to live by, principles that in theory could be adopted by upstart entrepreneurs as well:

1) "Dare to dream."
2) "Keep it local, keep it focused."
3) "Efficiency is cool."
4) "Don't be such a big shot."
5) "Watch your back.
6) "There is much to be said for dying with dignity."

This renders the book an indirect how-to guide on to avoid being duped by mogul pomp and perhaps be inspired to reshape the media industry as a whole. **KR**

José Liberman's Dream

(Continued from Cover)

launched last September as a 24/7 service with 56 hours a week of new programming, mostly produced at LBI's three sound stage studio complex in Burbank, California.

Estrella TV affiliates receive 40 percent of the ad inventory, while LBI retains the remaining 60 percent. Programming generated in Burbank is retrieved from its server storage via IPTV by LBI's Dallas center, which then packages it in a feed for two time zones.

Estrella TV was able to achieve its vast coverage thanks to timely digital conversion, which gave U.S. TV stations three extra channels to program. In the words of Bill Garcia, the Burbank-based director of affiliate relations, the aim for LBI, is to be placed on the "dot 2," where "dot" stands for the punctuation indicating channels after the primary one (in the case of channel 62 for example, there is 62.2).

How far does LBI want to reach? "Every market where Univision is," answered Lenard Liberman, the 47-year old son of LBI founder and president, José Liberman.

Don José, as he's generally known, is now 83. He emigrated to Los Angeles from his native Veracruz, Mexico, to attend college in 1946. After completing his U.S. studies, he went to work for a pharmaceutical company that was heavily advertising on radio to reach the local Hispanic community (Latin Americans in the U.S.). Realizing the

Bill Garcia, director of affiliate relations, at LBI's local and national news studio in Burbank

business potential of radio advertising, Don José went into radio broadcasting in Hollywood in the early '60s (he doesn't remember the exact year) and in 1987, bought KWIZ-FM, his first radio station, in Santa Ana, California. He made the purchase with his son Lenard, who at the time had just graduated from Stanford University with a law degree. Don José also has two daughters who are not in the business.

In 1998, the Libermans acquired their first TV station, KRCA Channel 62 in Burbank, which is now LBI's flagship station. Today, in addition to the six O&O TV stations, Liberman Broadcasting owns one TV network (Estrella TV, or, Star TV) and a total of 22 radio stations, which, aside from being profit centers of their own, provide needed cross-promotion and bonus spots for large TV advertisers.

In 2007, Liberman raised $200 million from two equity investors, Oaktree Capital and Tinicum, and began expanding nationally with a $10 million purchase of KPNZ-TV in Salt Lake City, Utah and KWIE (now KRQB-FM) in San Jacinto, California for $25 million. The following year, LBI purchased KVPA, a low-power TV station in Phoenix, Arizona, for $1.25 million. While waiting to add a seventh TV station in New York City, LBI also has holdings in Texas (Dallas and Houston) and San Diego, California. Today, the group has a workforce of 776 people. LBI's strategy may call for other TV station acquisitions, because as Lenard said, "Stations that a few years ago were valued at $44 million, today are worth just $5 million." On the other hand, he acknowledged that "value is in content, not distribution."

Perhaps unrelated to the infusion of new funds in 2008, Lenard resigned as LBI's Chief Financial Officer, yet continued as evp and secretary of the group's set of companies. Wisdom W. Lu, a former banker who previously served as Chief Investment Officer at Health Net, became CFO. LBI's COO is Winter Horton.

Always one to shun the limelight, Don José is still the president of the company and goes to the station every day, but today it's run by Lenard. Don José is also camera shy, declining to have his photo taken for this article. He reluctantly agreed to talk to *VideoAge*. Students and TV historians should know about your accomplishments, we pleaded. "Having money in the bank is more important," he said, adding, "My son Lenard now runs the business, he'll be able to answer all your questions."

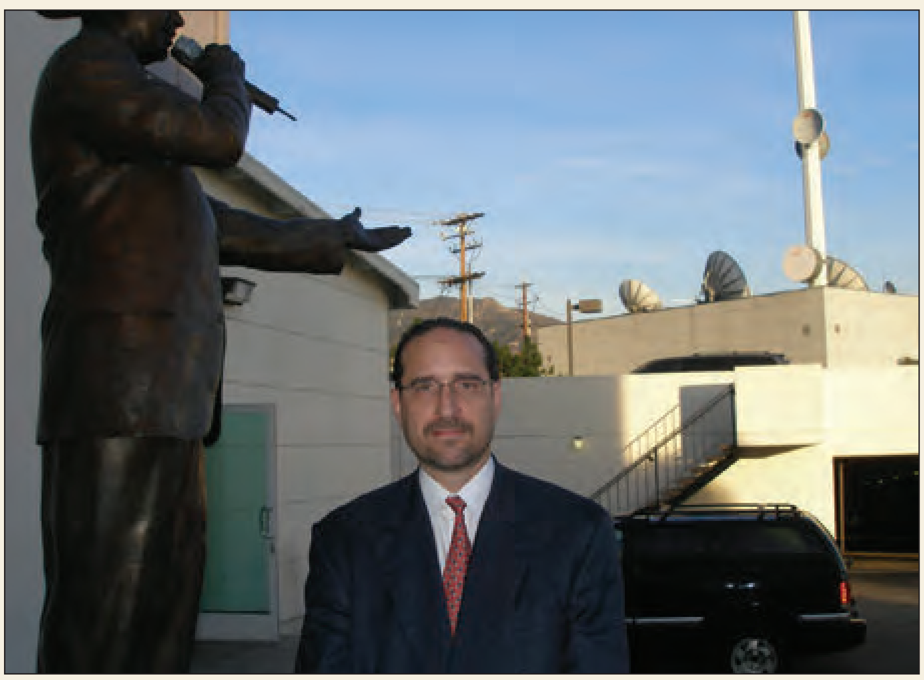
Lenard is quite tall and towers over his father, whom he reveres. Personality-wise, they also differ, with Don José's easy demeanor and Lenard remaining rather stern, rarely cracking a smile. The son is an orthodox Jew; the father is not. Following in his father's footsteps, Lenard hopes that a few of his six children will go into the family business. "Television is my passion, and I hope it is for my children," he commented.

For Lenard, challenging 800-pound gorillas such as Univision and Telemundo will not be easy, but he seems to have all the answers. The first challenge is the revenue stream. While the big competitors rely on three-tier income (advertising, retransmission fee and program sales), LBI can only depend on ad sales. Even though LBI has some 6,000 hours of programming in the can, such sales — both internationally and domestically — have proven to be an arduous task for the group.

"Our first goal was to create a network in order to take advantage of network sales," Lenard explained. Now, LBI earns from national sales, both network and spot, as well as local advertising. "Our second stage [of development] is to collect some cable retransmission fees."

National sales for the network are being handled by LBI Media's wholly-owned rep, Spanish Media Rep Team (SMRT).

(Continued on Page 10)



Lenard Liberman next to the statue of Adam Sanchez in LBI's Burbank, California flagship station's front entrance

The hosts of Alarma TV, *Liana Grethel and Jorge Antolin*

José Liberman's Dream

(Continued from Page 9)

Local sales are also done in-house. It is clear that LBI wants to tap into the $2 billion-a-year Hispanic TV network advertising market. In 2008, EBITDA earnings for the LBI group were $43.8 million, and the growth potential remains big, considering that 35 million Hispanics, about 13 percent of the U.S. population, draw just two percent of ad spending annually.

Lack of programming sales is not viewed as a drawback by Liberman. On the contrary, he sees it as an asset. "Univision and Telemundo were built on Spanish soap operas; novellas make up about 40 percent of programming at both networks. But audience research suggests Hispanic interest in the genre is waning. Bilingual households are hungry for lighter fare," he said. That's why Estrella features a steady diet of variety shows, music, news and comedy for its stations. "We counter-program the Univision model, which seems to be working. Audiences appreciate our slapstick humor. Viewers like our physical humor."

In his view, this is why audiences in Los Angeles, for example, reward his station with an up-to-16 percent share and a 2.3 primetime rating.

Lenard Liberman with VideoAge's Dom Serafini

But, this "asset" also has some drawbacks. While the Estrella venture is relatively low risk, promoting the network nationally will be a challenge, as many of its affiliates are digital signals that are not established in the marketplace. Plus, LBI has to contend with three negative factors: the fact that Hispanics will assimilate into the U.S. mainstream and thus be lost to Anglo stations; increased competition, which will further fragment the audience (newer Hispanic TV networks are now emerging, like LATV from Los Angeles and Mega TV from Miami). The marketplace could further heat-up, when cable giant Comcast will finalize the acquisition of NBC Universal, which includes the competing Telemundo network. "I would have the understandable concern that Comcast uses its dominant position in cable to limit access to homes for other Hispanic networks. Owning television networks and the main distribution system seems problematic from a competitive perspective," said Liberman. Finally there is the fact that newcomers from Mexico don't yet know about LBI.

Not so, contended Lenard in regard to the latter. "Our branding consists of big name actors, theatrical stars and the best comedians from Mexico. People know these stars and follow them on our network when they cross the border."

Indeed, LBI has a great respect for its talent, to the point of erecting a statue of one of them, Adam Sanchez, in the main entrance of its Burbank station. Sanchez was a popular Mexican singer on LBI who died in a car accident in Mexico when he was 21 years old. Sanchez's father, Chalino, was a well known artist who was murdered on stage while performing in Mexico.

Shouldn't you be on that pedestal, we ask Don José. "Not really," he replied, "Adam Sanchez is more important than me." ●

Latin America TV Distribution Directory

ARGENTINA

America Video Films

Sales Contact: Enrique Maya
Virrey Loreto 2426, 1426
Buenos Aires, Argentina
Tel: (54) 11 4787-9098
Fax: (54) 11 4787-9094
america@americavideofilms.com
www.americavideofilms.net

Artear Argentina

Sales Contact: Mariana Fernandez
Lima 1261, CP 1138
Buenos Aires, Argentina
Tel: (54) 11 4305-0013
Fax: (54) 11 4339-1596
mariana_fernandez@artear.com
www.artear.com

Dori Media Argentina

Sales Contact: Elena Antonini
La Paz 1282, CP 1640 Martinez Pcia
Buenos Aires, Argentina
Tel: (54) 11 4006-3500
Fax: (54) 11 4006-3500
elena@dorimedia.com
www.dorimedia.com

Flor Latina Entertainment

Sales Contact: Silvana D'Angelo
Bonpland 2244 #105, Capital
Federal 1425
Buenos Aires, Argentina
Tel: (54) 11 4773-5929
www.flor-latina.com

Ledafilms

Sales Contact: Gabriela Lopez
Virrey Olaguer y Feliu 2462, 3 Fl.
Buenos Aires, C1426EBB,
Argentina
Tel: (54) 11 4788-5215
Fax: (54) 11 4788-5220
lopez@ledafilms.com
www.ledafilms.com

Polar Star

Sales Contact: Carlos Kargauer,
Sergio Sessa, Diego Kargauer,
Cristian Sessa
Bollini 2269
Buenos Aires, C1425ECB,
Argentina
Tel: (54) 11 4802-1001
Fax: (54) 11 4803-5757
www.polarstar.com.ar

Resonant TV

Sales Contact: Ivan Lindblom
Dorrego 1655
Buenos Aires, Argentina
Tel: (323) 319-6220
ivan.lindblom@resonant.tv
www.resonant.tv

Telefe International

Sales Contact: Michelle Wasserman
Pavon 2444
C1248AAT Buenos Aires, Argentina
Tel: (54) 11 4102-5810
Fax: (54) 11 4308-6848
sales@telefeinternational.com.ar
www.telefeinternational.com

Telefilms

Sales Contact: Alejandro Carballo
Av. Del Libertador 1068, Piso 11
1112 Buenos Aires, Argentina
Tel: (54) 11 5032-6000
Fax: (54) 11 5032-6099
acarballo@telefilms.com.ar
telefilms@telefilms.com.ar
www.telefilms.com.ar

BRAZIL

Globo TV International

Sales Contact: Daniel Djadjah
Rua Evandro Carlos de Andrade
160/7* andar
São Paulo, Brazil
Tel: (55) 11 5112-4359
Fax: (55) 11 5112-4305
international.sales@tvglobo.com.br
www.globotvinternational.com

Record TV Network

Sales Contact: Delmar Andrade,
Edson Mendes
Rua do Bosque, 1393
Barra Funda, São Paulo, SP
Brazil 01136-001
Tel: (55) 11 2184-5468
Fax: (55) 11 2184-5200
dandrade@sp.rederecord.com.br
emendes@sp.rederecord.com.br
www.recordtvnetwork.com

CHILE

Television Nacional de Chile

Sales Contact: Ernesto Lombardi
Av. Bellavista No. 0990
Santiago, Chile
Tel: (562) 707-7240
Fax: (562) 707-7771
ernesto.lombardi@tvn.cl
www.tvn.cl

COLOMBIA

Multimedia Broadcast Associated

Sales Contact: Carlos Boshell
Carrera 14 No. 93B – 29 of. 404
Bogota, Colombia
Tel: (57) 1622-5919
Fax: (57) 1622-5891
Email: mba@mbacable.tv
www.mbacable.tv

RCN

Sales Contact: Maria Lucia Hernandez
Frieri
Avenida de las Americas No. 65-82
Bogota, Colombia
Tel: (57) 1414-1382 ext. 1190
Fax: (57) 1414-0412
mhernand@rcntv.com.co
www.canalrcn.com

MEXICO

Comarex/TV Azteca

Sales Contact: Marcel Vinay Jr.
Bosques de Duraznos No. 69-905
Col Bosques de las Lomas
Mexico DF
Tel: (52) 55 5251-1410
Fax: (52) 55 5251-1409
mvinay@comarex.tv
www.comarex.tv
www.tvazteca.com

Rose Entertainment

Sales Contact: Rosamaria
Gonzalez, Vicky Ruiz
Umaran #51, Centro
San Miguel de Allende, Gto.
Mexico 37700
Tel: (52) 415-152-5326
Fax: (52) 415-154-6843
rosemexico2@cybermatsa.com.mx
www.roseentertainment.com.mx

UNITED STATES

20th Century Fox Television Distribution – Latin America

Sales Contact: Jose Luis Gascue
2121 Ponce de Leon Blvd. Suite
1020
Coral Gables, FL 33134
Tel: (305) 774-4165
Fax: (305) 569-1681
joseluis.gascue@fox.com
www.foxfast.com

Albavision

Sales Contact: Ignacio Barrera
2600 SW 3rd Ave PH-B
Miami, FL 33129
Tel: (305) 860-2036
Fax: (305) 860-2102
ibarrera@albavision.tv
www.albavision.tv

APA International

Sales Contact: Rafael Fusaro
7152 SW 47th Street
Miami, FL 33155
Tel: (305) 666-0020
Fax: (305) 666-1725
Email: apafilm@bellsouth.net

Bender Media Services

Sales Contact: Susan Bender
150 Central Park South, Suite 310
New York, NY 10019
Tel: (212) 707-8244
Fax: (413) 702-8244
susan@bendermediaservices.net

Caracol Television

Sales Contact: Angelica Guerra,
Lisette Osorio, Camila Reyes,
Alejandro Toro, Berta Orozco
1800 NW 94 Avenue
Doral, FL 33172
Tel: (305) 960-2018
Fax: (305) 960-2017
losoriol@caracoltv.com.co,
creyesa@caracoltv.com.co,
atorocan@caracoltv.com.co,
borozco@caracoltv.com.co
www.caracolinternacional.com

CBS Studios International

Sales Contact: Stephanie Pacheco
1691 Michigan Ave., Suite 200
Miami Beach, FL 33139
Tel: (305) 531-2300
Fax: (305) 531-6303
stephanie.pacheco@cbs.com
www.cbssi.com

Comcast International Media Group

Sales Contact: Eugenia Briseno
5750 Wilshire Blvd.
Los Angeles, CA 90036
Tel: (56 99) 436-4405
Fax: (323) 954-2657
efbriseno@eentertainment.com
www.comcastintl.com

Discovery Communications

Sales Contact: Mercedes Dawson
6505 Blue Lagoon Dr., Suite 300
Miami, FL 33126
Tel: (786) 273-4700
Fax: (786) 273-4061
mercedes_dawson@discovery.com
www.discoveryprogramsales.com

Disney Media Networks Latin America

Sales Contact: Fernando Barbosa
2 Alhambra Plaza, 9th floor
Coral Gables, FL 33134
Tel: (305) 567-2280
Fax: (305) 774-3913
fernando.barbosa@disney.com
www.disneyabctv.com

Dori Media America

Sales Contact: Andres Santos, Juan
Fernandez
9800 NW 41st St., Suite 320
Doral, FL 33178
Tel: (786) 662-3051
Fax: (786) 662-3056
www.dorimedia.com

(Continued on Page 14)

Latin America TV Distribution Directory

(Continued from Page 12)

E1 Entertainment

Sales Contact: Valerie Cabrera
1801 Century Park Rast, Suite 1910
Los Angeles, CA 90067
Tel: (310) 407-0960
Fax: (310) 407-0961
VCabrera@e1ent.com
www.e1entertainment.com

Frecuencia Latina International

Sales Contact: Miki Ivcher, Patricia Jasin
1250 East Hallandale Beach Blvd., Suite 606
Miami, FL 33009
Tel: (954) 457-1200
Fax: (954) 457-1213
www.flinternational.tv

FremantleMedia (Latin America, US Hispanic & Caribbean)

Sales Contact: Sheila Hall Aguirre
Waterford Building
5200 Blue Lagoon Drive, Suite 200
Miami, FL 33126
Tel: (305) 267-0821
Fax: (305) 267-0459
sheila.aguirre@fremantlemedia.com
www.fidtv.com

HBO Enterprises

Sales Contact: Rose Marie Vega
1100 Avenue of the Americas
New York, NY 10036
Tel: (212) 512-1858
Fax: (212) 512-5698
rosemarie.vega@hbo.com
www.hbotvsales.com

HBO Latin America Group

Sales Contact: Emilio Rubio
4000 Ponce de Leon Blvd., Suite 800
Coral Gables, FL 33146
Tel: (305) 648-8100
Fax: (305) 461-3943
erubio@hbo-la.com
www.hbolag.tv

Jerry Diaz & Associates (Nelvana, Scholastic, TV Loonland)

Sales Contact: Jerry Diaz
1611 Biarritz Drive
Miami Beach, FL 33141
Tel: (305) 866-5120
jdiaz@loonland.com,
jerry.diaz@corusent.com
www.loonland.com

Laguna Productions

Sales Contact: Elart Coello
28385 Constellation Road
Valencia, CA 91607
Tel: (661) 257-7450
Fax: (661) 257-7451
elart@lagunaproductions.com
www.lagunaproductions.com

LAIN-Cinemania Networks

Sales Contact: Julio Neri
1800 Sunset Harbor Dr., Suite 1701
Miami Beach, FL 33139
Tel: (305) 891-3330
Fax: (305) 891-3360
lainca@aol.com
www.lain-cinemania.com
www.cinemania.tv

Liberman Broadcasting - Estrella TV Network

Sales Contact: Bill Garcia
1845 Empire Ave.
Burbank, CA 91504
Tel: (818) 558-4264
Fax: (818) 558-4203
bgarcia@lbimedia.com
www.lbimedia.com

NBC Universal International TV Distribution

Sales Contact: Allan Navarrete
420 Lincoln Rd., Suite 506
Miami Beach, FL 33139
Tel: (305) 531-1618
Fax: (305) 531-1698
allan.navarrete@nbcuni.com
www.nbcunitv.com

Panamax Films

Sales Contact: James McNamara
2000 Ponce de Leon Blvd. #500
Coral Gables, FL 33134
Tel: (305) 421-6336
jim@panamaxfilms.com
www.panamaxfilms.com

Power

Sales Contact: Jose "Pepe" Echegaray
1040 Biscayne Blvd. Suite 2405
Miami, FL 33132
Tel: (305) 374-0675
Fax: (305) 374-0678
pepe@powcorp.com
www.powcorp.com

RCTV International

Sales Contact: Guadalupe D'Agostino
4380 NW 128th Street
Miami, FL 33054
Tel: (305) 688-7475
Fax: (305) 685-5697
info@rctvintl.com
www.rctvintl.com

Somos Distribution

Sales Contact: Luis Villanueva, Eugenio Lacayo
2601 So. Bayshore Dr., Suite 1250
Miami, FL 33133
Tel: (786) 220-0440
Fax: (305) 858-7188
elacayo@somosdistribution.net
www.somosdistribution.net

Sony Pictures Television

Sales Contact: Alexander Marin
601 Brickell Key Dr., Suite 200
Miami, FL 33131
Tel: (305) 400-3051
Fax: (305) 400-3002
alexander_marin@spe.sony.com
www.spti.com

Spiral/SevenOne International

Sales Contact: Zasha Robles, Fabiola Flores, Gillian Kirby
10462 NW 31st Terrace
Miami, FL 33172
Tel: (305) 594-3000
Fax: (305) 594-3061
zrobles@etceteragroup.com
www.etceteragroup.com

Telemundo International

Sales Contact: Esperanza Garay
2745 Ponce de Leon Blvd.
Coral Gables, FL 33134
Tel: (305) 774-0033
Fax: (305) 774-0031
esperanza.garay@nbcuni.com
www.nbcuni.com

Televisa Internacional

Sales Contact: Carlos Castro
6355 NW 36th Street, Suite 309
Miami, FL 33166
Tel: (786) 265-2500
Fax: (786) 265-2269
ccastro@televisa.com.mx
www.televisainternacional.tv

Venevision International

Sales Contact: Cesar Diaz, Daniel Rodriguez, Miguel Somoza
121 Alhambra Plaza, Suite 1400
Coral Gables, FL 33134
Tel: (305) 442-3411
Fax: (305) 446-4743
administrator@cisneros.com
www.venevisioninternational.com

VIP 2000

Sales Contact: Roxana Rotundo
1451 S. Miami Avenue, Suite 2511
Miami, FL 33130
Tel: (305) 373-2400
roxana@vip2000.tv
www.vip2000.tv

Warner Bros. International TV Distribution

Sales Contact: John Garcia
4000 Ponce de Leon Blvd., Suite 490
Coral Gables, FL 33146
Tel: (305) 461-8256
Fax: (305) 461-8257
www.wbitv.com

World Wrestling Entertainment

Sales Contact: Emilio Revelo
1241 East Main St.
Stamford, CT 06902
Tel: (203) 352-8600
Fax: (203) 359-5109
emilio.revelo@wwecorp.com
www.wwecorp.com/worldwide

New Argentine TV Law

(*Continued from Cover*)

Alejandro Suaya of Rosstoc

independent producers expect a higher demand for content arising from the new quota of national production (60 percent) and increased number of new players.

To address this issue, *VideoAge* interviewed several experts: international consultant Hugo Di Guglielmo, Enrique Masllorens from Channel 7, and independent producers Alejandro Suaya from Rosstoc, Pablo Culell from Underground and Luciano Olivera from Zona Comunicación.

The new rule replaces a Broadcasting Act dating from the last military dictatorship (1980). The draft of the new law was sent to the legislative chambers by president Cristina Fernández de Kirchner and was approved in the Senate last October after over 15 hours of debate and strong criticism from the opposition. Although the idea of changing the law and drafts from different political parties have arisen since the re-establishment of democracy in 1984, the final push came after the break-up of relations between the government and multimedia giant "Grupo Clarín" (Canal 13/Artear, Multicanal-Cablevisión, Mitre radio and Clarín newspaper, among other companies owned by the group).

The most controversial issues of the new law, from the point of view of the big media corporations, are fourfold: limited media concentration of licensed over-the-air radio and TV stations and subscription channels; increased amount of TV outlets' own production; the expansion of public sector involvement and the opening up of the market to NGOs (Non-Governmental Organizations. The new law allows NGOs — cooperatives, national universities, indigenous people, etc — to operate broadcasting services).

The new law also creates a regulatory organization that would be mainly staffed by government appointees, Autoridad de Aplicación (Enforcement Authority), which replaces the Comité Federal de Radiodifusión / COMFER (Federal Broadcasting Committee).

Hugo Di Guglielmo, a former programming director of Channel 13/Artear, said that it is difficult to predict the actual impact of the new law. In the Parliament, where the government no longer has the majority, opposition parties may now promote future changes to the law more easily.

Indeed, one of the first legal considerations to limit the reach of the new law came to light last month. A federal judge suspended the application of Articles 41 and 161 of the new law, accepting a precautionary measure requested by Grupo Clarin. Article 41 prevents the transfer of TV licenses and Article 161 sets a one-year deadline for companies to meet the new requirements.

"My impression is that there will be a status quo during the next few months to clarify the issues. After that, if some TV groups feel they must sell channels, inevitably there will be staff downsizing, cost cuttings and reduced productions," commented Di Guglielmo.

According to Di Guglielmo, the limit on media concentration proposed by the government "is not a bad thing if it aims to prevent monopolies or oligopolies. Nevertheless, it can create a smaller TV industry in an era when a certain degree of bigness is needed in order to compete in today's global marketplace."

Another problem that Di Guglielmo pointed out is that "if there are more channels looking for content while the size of the TV advertising market remains the same, there will be less money for each station to invest in quality production." As for the future of independent production companies, Di Guglielmo expects that "in the event of ownership changes, almost all that are currently producing exclusively for existing TV channels would be forced to renegotiate the relationship."

Enrique Masllorens, assistant manager of Project Development and secretary of the Federal Council of Public Television (CNTV) at state-owned Channel 7, believes that the new law created two scenarios: "The first is that the main channels of Buenos Aires (Capital Federal) will be forced to increase their own productions. This impact will be felt more on Channel 9, which will be forced to reduce the broadcast of foreign programs. In addition, state-owned stations from the country's interior will have to limit the amount of content that they pick-up and repeat from Buenos Aires' channels, and thus be forced to develop programs with local producers.

Channel 7's Enrique Masslorens

The second scenario is the emergence of new TV ownership entities, such as universities, that will be applying for broadcasting licenses. In conclusion, more local content and increased in-house productions create diversity and plurality of voices."

At Channel 13/Artear, executives contacted by *VideoAge* would not comment because "too much has already been said."

Before the law was passed, private broadcasting companies spoke extensively against the "K Media Law" (referring to the government of The Kirchners, since its current President is the wife of the former President) and tried to make a case for the protection of "freedom of expression."

Similarly, at America TV, executives would not comment on the implications of the new law because "the issue has many sides and an analysis would be premature given that the actual implementation of the law is only being determined right now." However, when the bill was being debated in the Senate, Daniel Vila, chairman of América TV (owned by UNO Medios holding, which also controls Supercanal, La Red radio and Uno newspapers, among other companies), publicly said that these new regulations spearheaded by the government "will muzzle society and jeopardize democracy," equating the future of Argentine television to that of Venezuela.

Claudio Villarruel, Telefé's director of content, also declined to comment, but told Telam news agency during an awards ceremony in late August, "I find it shameful and anachronistic that a law from a dictatorship that brought so many evil things to this country could be enforced after 26 years of democracy."

Nevertheless, Alejandro Suaya, the managing director of Rosstoc, one of the few Argentine drama producers (*Cita a Ciegas*, *Todos Contra Juan*, *Tierra Rebelde*) that is still independent, said that the new law "is positive for young producers like us, because it will open more possibilities of production for more channels. With the new law, the stations will have to meet a local production quota that will benefit all the producers."

"Today there are few production opportunities. It is good that the market can develop some new TV players. I say this without knowing how the new law

International consultant
Hugo Di Guglielmo

will affect the business model of the channels, but I understand that it may not be good for companies with several stations," Suaya said. As for the size of the Argentinean TV advertising pie, he said it is small anyway. "But, we compensated for the low advertising revenues with increased international sales of formats and products."

Luciano Olivera, director of content at Zona Comunicación, another independent non-fiction producer (*Mp3 Gira Latina*, *Fuimos Héroes*), said, "The new law will create more and better work because it helps develop new TV channels. The high percentage of domestic production demanded by the law is a key factor."

Pablo Culell, the production and content director at Underground said that changing the law is important because the old one was created during the dictatorship. Underground is a drama production company (*Los Exitosos Pells*, *La Lola*, *Botineras*), 60 percent owned by Sebastián Ortega and Alejandro Corniola and 40 percent by Endemol International.

Culell explained, "The basis of the new law is that it will generate more domestic production and independent producers will have greater opportunities. The scenario will change much for us since we have a relationship with Telefe, but we're looking forward to working with all channels."

During a mid-October interview on the TV show *Intrusos en el Espectáculo*, Adrián Suar, chairman of Pol-ka (55 percent owned by Artear) and artistic director of Artear's Channel 13, expressed his concerns, stating, "I hope I'm wrong, but I don't think that the new law will generate more work as they say." ●

THE BUSINESS JOURNAL OF FILM, BROADCASTING, CABLE TV, PAY TV, VOD, DBS, IPTV, PRODUCTION, DISTRIBUTION

ENERO 2010 VOL. 30 NO. 1 $9.75

MOVIE VIDEO·AGE international®

Sección en Español

www.videoagelatino.com

Un momento critico para la industria televisiva italiana

VideoAge mantuvo una entrevista sin restricciones, de 360 grados con Pier Silvio Berlusconi, Vicepresidente de la compañía italiana Mediaset (el Presidente es Fedele Confalonieri y el CEO es Giuliano Adreani) e hijo del Primer Ministro Silvio. Este es un momento crítico para Mediaset y para la industria televisiva italiana en general. La transición a la televisión terrestre digital, la competencia con Sky Italia de Rupert Murdoch (tanto en términos de canales Premium como el desarrollo de una nuevo satélite con plataforma para TV), la adquisición de Endemol, la creación de nuevas compañías productoras con el objetivo de bajar los costos del los dramas diarios de los actuales 70,000 Euros (u$d 100,000) por hora a niveles más manejables de 15,000 Euros (a la par de los de Argentina que consigue vender sus shows de bajo costo de producción en todo el mundo). Todo esto envuelto por la crisis financiera internacional que afecta las ganancias por publicidad, como así también el incremento de la competencia, hacen que estos sean momentos sumamente interesantes.

Dom Serafini y Pier Silvio Berlusconi

VideoAge International: Más del 80% de las ganancias de Endemol son generadas por contenido no codificado. ¿Es esto un factor negativo?

Pier Silvio Berlusconi: Para nada. Por el contrario, es un síntoma de fortaleza. Para una network que transmite TV abierta, programas no codificados representan una manera conveniente de balancear los costos y los resultados.

VAI: Considerando que Mediaset es uno de los clientes principales de Endemol (invirtiendo cerca de 150 millones de Euros por año), ¿podría usted decir que representa al socio esencial?

PSB: En términos del foco de la industria, nos gustaría que Mediaset se convirtiese en el socio esencial en el futuro. Por el momento, aún, no existe un socio esencial para Endemol.

VAI: Estratégicamente hablando, es comprensible tratar de recuperar parte de las inversiones en los programas de Endemol con un arreglo de ganancias compartidas. Sin embargo, en lo que se refiere a la sinergia, las ventajas no son muy claras todavía.

PSB: Para nosotros, la sinergia deriva del hecho que Mediaset va a desarrollar y lanzar nuevos formatos que Endemol podrá luego vender en el mercado internacional. Básicamente, Mediaset puede convertirse en una fuente de programas para Endemol.

VAI: ¿Cómo describiría usted el futuro de Endemol?

PSB: ¡Muy bueno! Contenidos son la

(Continuación a la pàgina 18)

El Benjamín de Disney, un jefe que da en la tecla

Benjamin (Ben) Pyne, tiene 49 años, de Nueva York y Burbank, y es el Presidente de Global Distribution for Disney Media Networks (Distribución Global de Disney Media Networks) con base en California, la nueva "Matrix" que asomó de las "cenizas" de la antigua Buena Vista. La marca anterior fue retirada en 2007, cercano al momento en que Pyne asumió el cargo.

Tomando en consideración las variadas responsabilidades de Pyne, uno podría imaginarlo sentado detrás de una consola, tecleando botones. Otra metáfora posible sería la de él haciendo sonar las divisiones de su grupo como si fueran las cuerdas de su guitarra (dado que es un eximio guitarrista) produciendo armónicos resultados.

Pero, antes de abordar cualquier tema con Pyne, uno debe comprender la compleja estructura de su grupo (al que

(Continuación a la pàgina 22)

La TV digital está haciendo el broadcast en los EE.UU. más desafiante

La television digital está haciendo el broadcast en los EE.UU. cada vez más desafiante y los broadcasters finalmente se están poniendo manos a la obra, aunque de mala gana. Pero aún si el tema digital le genera a los broadcasters locales dolores de estómago, también puede servirles de alivio. En Julio último, NV Broadcasting, que opera 10

(Continuación a la pàgina 20)

Industria televisiva italiana

(Continuación de la pàgina 17)

llave a nivel mundial y Endemol representa una inversión estratégica que es perfecta para Mediaset. Aún siendo un mundo difícil, éste ha sido un desafío que tomamos con entusiasmo.

VAI: ¿La adquisición por parte de Endemol de Southern Star indica una forma de estrategia?

PSB: Es parte del mandato de desarrollo que posee Endemol, que consiste en el desarrollar nuevos formatos y la adquisición de compañías que generan contenidos.

VAI: ¿Podría usted describir las dos nuevas divisiones de Mediaset: Media Vivere y Med2?

PSB: Media Vivere es una productora compuesta en un 50-50 en sociedad con Endemol Italia, con la intención de producir series de larga duración. Med2 es una unidad de producción formada por dos de nuestras divisiones [recientemente adquiridas] Tao2 y Medusa, con la intención de desarrollar nuevas series de TV de los populares films de Medusa y nuevos films de las exitosas series de TV de Tao2.

VAI: ¿Mediaset está quitando sus TV networks de la plataforma Sky Italia de Rupert Murdoch?

PSB: Nuestras señales, incluso en satélite, fueron siempre sin costo. Estar o no en el paquete de Sky [Italia] nunca fue nuestra elección. Lo que hemos planeado es una manera de asegurar que con el advenimiento de la televisión terrestre digital, nuestros canales terrestres sin cargo puedan ser vistos por todos, particularmente por espectadores en aquellas áreas en las que la señal terrestre digital por razones técnicas no es posible de ser captada. Para ello, se formó un consorcio entre Mediaset, RAI y La7 para crear Tivú Sat, una nueva plataforma de TV satelital que [lleva] tiene a todos los miembros de los canales de aire sin cargo. Tiene propósito de servicio, no comercial. Ni bien Tivú Sat entró en operaciones [en Agosto 2009], los socios codificaron los canales de TV abiertos. Esto fue para asegurar que los derechos en nuestro territorio estuviesen protegidos. Para todos aquellos espectadores en el territorio italiano que deseen recibir todos los canales abiertos de TV, Tivú Sat provee sin cargo [tarjetas inteligentes] para decodificar la señal.

VAI: ¿Cuántos canales de TV digital usted prevé en el futuro?

PSB: Es difícil de determinar en este momento. Creemos que no más de 30 o 35 canales en total pueden sobrevivir costeados por publicidad. Con relación a los 'pagos', el mercado lo determinará.

TIVÚ SAT

Tivú Sat es un consorcio con base en Roma formado por Mediaset (48.25% de la propiedad), el broadcaster estatal de Italia la RAI (48.25%) y el operador de telefonía de Italia, Telecom Italia (3.5% a través de su división Telecom Italia Media Division). El Presidente es Luca Balestrieri de la RAI y el CEO es Alberto Sigismondi de Mediaset.

El sistema entró en operaciones el 31 de Julio de 2009, con un costo técnico de un millón de euros, con cada canal alquilando (y pagando de manera individual) por el espacio del trasponder del mismo satélite de Eutelsat que lleva la señal del servicio de Sky Italia de Rupert Murdoch. Tivú Sat no es una operación rentable y es costeada como un servicio para los espectadores italianos que, por diferentes motivos, no pueden recibir la señal terrestre digital (cerca de tres millones de hogares). Además, explican que Tivú Sat se hizo necesario para proteger los derechos de emisión frente a todos los otros servicios satelitales.

El costo de mantenimiento anual de Tivú Sat es compartido por los canales emitidos, cerca de 20,000 Euros por año por canal, con un costo anual total de 440,000 Euros, que aumentará con el incremento de más canales.

Actualmente, Tivú Sat emite un total de 22 (pronto serán 27) canales de TV abierta que son recibidos con un plato-antena, cuyo costo al usuario es de 150 Euros (u$d 200) con un decodificador que cuesta un adicional de 100 Euros. Este último cargo incluye una 'tarjeta inteligente' que permite la decodificación sin costo de todos los canales de TV abierta asociados a Tivú Sat.

Los canales digitales sin cargo de Mediaset son Iris (films), MediaShopping y Boing (programación infantil), además de sus tres canales bandera de interés general (Canale 5, Rete 4 e Italia 1). Asimismo, a inicios de 2010, incluirá Italia 2, una versión para adolescentes de su canal Italia 1.

Los canales de TV abierta sin cargo de la RAI son sus tres canales bandera de interés general: Rai-1, Rai-2 y Rai-3, además Rai News 24, RaiSport, Rai Storia, Rai Gulp (para niños) y el nuevo y recientemente lanzado Rai-4.

Los canales de Telecom Media Italia son La7 y MTV. Los otros tres canales sin cargo de Tivú Sat son proveídos por la BBC World News, France 24 y otros operadores italianos e internacionales tales como K2-Kids TV que se emite para Italia desde San Marino junto a otros canales digitales de TV. A finales de Julio último, todos los canales terrestres asociados sin cargo emitidos de manera satelital desde Tivú Sat fueron codificados por momentos (según el criterio de los canales) con el sistema Nagravisión. Esto significaba que los espectadores que recibían estos canales por medio de los codificadores de Sky Italia NDS no pudieran seguir viéndolos sin el conversor de Tivú Sat (incluso cuando podían utilizar la misma antena).

Se espera que en el futuro la plataforma de Tivú Sat transmita también todos los canales Premium de Mediaset, que ahora solamente están disponibles en la televisión digital terrestre (y por lo tanto recibida con una antena aérea común y un decodificador digital si es que no se posee una TV digital).

Los canales Premium propios de Mediaset son: Cinema, Calcio 24 (fútbol), Joi, Joi+1, Mya, Mya+1, Steel+1 e Hiro. Este año, se espera que los canales Premium de Mediaset generen ventas por 500 millones de Euros (más de 400 millones de Euros en 2008) de sus 3.5 millones de suscriptores y se estima que lleguen al punto de equilibrio en 2010.

TELEVISION TERRESTRE DIGITAL

Ahora, si piensa que lo mencionado anteriormente es complicado, aguarde a que le expliquemos como Mediaset fue capaz de ganar capacidad de canales para su network. Mediaset posee 3 networks de canales analógicos (Canale 5, Rete 4 e Italia 1), dos DVB-T (DVB-T1 y DVB-T2) y un DVB-H (TV en celulares).

El canal DVB-H es alquilado a Telecom Italia y a Vodafone para su propio uso.

La network DVB-H de Mediaset deriva de las frecuencias analógicas de la ex Telepiú TV que digitalizó Mediaset. Esta network de la ex Telepiú TV fue adquirida por Tarak Ben Ammar, lo que le permitió poseer frecuencias digitales para una network (por cada network analógica, los dueños son facultados a poseer una network digital). Ben Ammar guardó las frecuencias para su propia network digital (D-Free) y le vendió a Mediaset las analógicas (de las cuales Mediaset digitalizó para DVB-H). Dado que Mediaset no puede poseer nada más que tres networks analógicas, las frecuencias adquiridas a Ben Ammar debían ser digitalizadas.

Las dos networks DVB-T de Mediaset (DVB-T1, DVB-T2) fueron creadas al adquirir varias frecuencias en el mercado abierto (incluyendo frecuencias de ReteMia). Por lo tanto, actualmente, Mediaset opera dos DVB-T networks y una DVB-H. Cuando en 2012 llegue el fin de la era analógica, Mediaset tendrá (de acuerdo a la publicación italiana Millecanali que *VideAge* consultó para esta nota): Dos nuevas DVB-T networks convertidas de dos de las tres networks análogas (Canale 5, Rete-4 e Italia-1). Las dos DVB-T networks (DVB-T1 y DVB-T2) ya en existencia. Una network existente BVB-H con las frecuencias analógicas de la ex Telepiú (adquiridas a Ben Ammar). También es posible que Mediaset y la RAI hagan una oferta para digitalizar su tercer network analógica (ambas organizaciones operan tres networks analógicas). Estas frecuencias deben ser usadas para DVB-T en 2012. Si esto ocurre, Mediaset (junto con la RAI) terminarán poseyendo seis frecuencias digitales. Cada DVB-T network puede llevar hasta siete canales de TV, por lo tanto, Mediaset podrá llegar a ser capaz de operar un total de 42 canales digitales.

Por el momento, para tener el espacio necesario para todos los canales digitales ofrecidos, Mediaset debe alquilar espacio de D-Free. De manera similar, D-Free alquila su MUX (Multiplexor) a otros canales de la plataforma Premium de Mediaset, tales como los dos de NBC-Universal y tres de Disney. En términos legales, hasta el cierre analógico del 2012, Mediaset está obligada a alquilar el 40% de algunos de sus canales a terceras partes. De manera similar, aún así, Mediaset puede rentar capacidad de otros operadores de DVB-T, lo que en efecto, equilibra el sistema.

EL FACTOR MURDOCH

Es claro que Italy, Inc. (las compañías italianas) están dispuestas a terminar con el monopolio en el país de la TV satelital Sky Italia de Rupert Murdoch con un ataque de tres puntas: aumento del impuesto a las ventas de las subscripciones de Sky Italia (de 10% al 20%. Mediaset Premium optó por pagar la diferencia impositiva por sí misma), desconectando 'de facto' todos los canales de Mediaset y de la RAI TV de Sky y compitiendo con su propia plataforma satelital "Made in Italy," lo que es desde su inicio, una propuesta económicamente deficitaria. Además, la reducción por ley de la cantidad de minutos que Sky Italia pueda anunciar y no concediéndole los derechos para la plataforma satelital de Medusa (Mediaset) y de RaiCinema con su populares films.

La competencia entre Italy, Inc. y Murdoch es tal que la RAI rehusó a los 50 millones de Euros anuales (por un período de siete años) que Sky Italia le ofrecía por los canales Premium de RaiSat.

Por el momento, Murdoch ha respondido el combate utilizando todo el poder de su prensa atacando a Silvio Berlusconi, que controla Mediaset y que, como Primer Ministro de Italia, regula la RAI estatal. Sin embargo, él tiene tres opciones:

Primero, él podría competir a nivel DTT, TV terrestre digital, potencialmente adquiriendo (no antes del 2011) frecuencias como las de las tres TV networks que Telecom Italia informó está decidida a vender por medio de Merryl Lynch en unos estimados 800 millones de Euros (u$d 1.1 billion). Eso le daría a Murdoch cerca de 21 canales terrestres digitales. Alquilando espacio de terceras partes, podría incluso llegar a 40 canales DTT, suficiente para competir en el mismo terreno que Mediaset y la RAI. A corto plazo, Murdoch podría comprar decodificadores Tivú Sat y darlos gratis a sus suscriptores de Sky Italia para que ellos puedan recibir con continuidad los canales de Mediaset y la RAI.

Segundo, él podría bajar los costos de suscripción de Sky y aumentar el número de canales del paquete básico. Esto podría ser también visto como una movida estratégica, dado que, con sus 4.8 millones de suscriptores, Sky Italia ha madurado rápidamente, con un lento crecimiento y un decidido incremento (con picos del 15%). Esta movida presentará una fuerte competencia para la Italy, Inc. Tivú Sat, y será un incentivo para aplacar su agitación.

Tercero, Murdoch podría revolucionar el sector de la TV italiana y dar vuelta toda esta afrenta sustituyendo los decodificadores satelitales de Sky con sets de IPTV. Italy, Inc. no confía en absoluto en la tecnología del IPTV debido a su

(Continued on Page 20)

LEDAFILMS

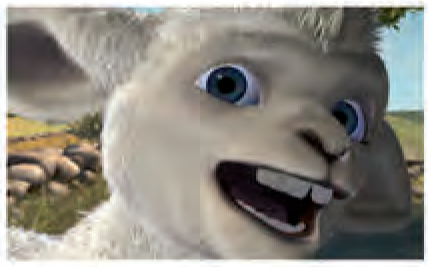
WHIP IT!

GREAT BUCK HOWARD

JCVD

NEW IN TOWN

THE DOG WHO
SAVED CHRISTMAS



THE LION OF JUDAH

DEFIANCE

IT ONLY HURTS WHEN I LAUGH

FRANKLYN

1 en América Latina

NATPE 2010 - Suite # 60-906 en THEhotel en el MANDALAY BAY

Virrey Olaguer y Feliu 2462 - Piso 3 - (C1426EBB) Buenos Aires, Argentina - T: (5411) 4788-5215 - F: (5411) 4788-5220
E-mail: info@ledafilms.com - www.ledafilms.com

Industria televisiva italiana

(Continuación de la pàgina 18)

inconsistente cobertura de banda ancha, pero con una combinación de sets de bajo costo de IPTV y un buen mix de servicios de banda ancha (DSL, Wi-Fi y cable), Murdoch podría terminar dominando el mercado de la TV italiana. Al respecto de esto, un acuerdo con una compañía de telefonía (un escenario estimulado por la Autoridad Italiana de Telecomunicaciones) para expandir la cobertura de la banda ancha y beneficiarse de la parte de la data del triple play que ofrece la IPTV, es fácilmente visto por Murdoch.

En este aspecto, la preocupación de Italy, Inc. es comprensible. Tradicionalmente, Murdoch juega con sus propias reglas, política, social y económicamente. El rápido crecimiento de Sky Italia sorprendió inclusive hasta a sus propios aliados en el país y seguramente asustó a sus competidores italianos tanto en los negocios como en la política. Debe ser remarcado, que en 2008, luego de unos poco años, Sky Italia se convirtió en el tercer operador de Italia en términos de ganancias anuales, con la RAI llegando a los 2.723 millones de Euros (por cobro de licencia y publicidad), Sky Italia 2.640 millones de Euros (por cobro de de suscripciones, cargos por servicios Premium y publicidad) y Mediaset con 2.531 Millones de euros (por publicidad y algunos cargos por servicios Premium).

GRAN HERMANO

A lo largo de sus 15 años de historia, Endemol (el nombre deriva de los apellidos de sus dos fundadores, Joop van den Ende y John de Mol) evolucionó por medio de tres grandes eventos: La creación en 1999 del exitoso formato del reality show *Gran Hermano*, vendido a Telefónica de España por la asombrosa cifra de 5.5 mil millones de Euros (u$d 7.5 billones) en el año 2000 como el total del paquete accionario, y la venta en el 2007 hecha por Telefónica por 2.63 mil millones de Euros a EDAM Acquisition Holding I, un consorcio compuesto por Mediacinco, GS Capital y Cyrte Fund (cada una con un 33.3%). Telefónica realizó la oferta del 25% de Endemol en la bolsa de valores (más de 31 millones de acciones). En ese momento, Endemol estaba valuada solamente en 1.6 mil millones de Euros (una pérdida en libros de 4.3 mil millones en menos de cinco años) con una cotización variable de 12.8 Euros la acción. Luego, el consorcio lanzó una oferta por el 25% restante.

Probablemente esta drástica devaluación persuadió a Telefónica de vender a Endemol. Tenía varios demandantes, incluidos Televisa, Haim Saban, las compañías de capitales de riesgo T. H. Lee y Apax Partners, y Stephane Courbit, al frente de Endemol France (con Bernard Arnault y De Agostini Group).

Endemol France era manejada como una entidad separada y reportaba el 25% del valor de Endemol. Sin embargo Endemol France no fue incluida en la OPA (Oferta de Adquisición Pública) debido a una disputa entre Courbit y la compañía madre. Ahora Courbit está fuera de Endemol y el nombre de la marca sigue siendo propiedad de la compañía madre.

Para el consorcio, toda la operación de Endemol terminó costando 3.4 mil millones de Euros (pagando 26.64 Euros por acción en el mercado flotante) y fue financiada con 1.4 mil millones de Euros en efectivo y dos mil millones de Euros en préstamos en los que cada socio invirtió 466 millones de Euros, además de 155 millones de Euros que puso cada uno para desarrollo.

Con base en Holanda, Endemol tiene 80 compañías en 26 países y genera hasta el 80% de sus ventas con programas no suscriptos. Bajo la propiedad de Telefónica, los ingresos de Endemol se incrementaron de manera gradual, llegando a 900 millones de Euros en 2005; 1.117.4 millones de Euros en 2006 y 1.256.3 millones de Euros en 2007. Con la nueva propiedad, las ganancias treparon a 1.301 millones de Euros en 2008 con un EBIDTA de 221 millones de Euros.

Con base en España, Mediacinco Cartera tiene como dueños a Mediaset (25%) y a Gestavisión Telecinco (75%). Gestavisión Telecinco, que opera a Telecinco, la network comercial de España, pertenece en un 51% a Mediaset. Dado que las acciones de Endemol de Mediaset fueron adquiridas por el grupo Mediacinco, esto no ha impactado en los balances de Mediaset.

GS Capital Partners es parte de Goldman Sachs, mientras que Cyrte Fund es de John de Mol. De Mol, fundador, no tiene un rol ejecutivo. Tiene un emprendimiento conjunto de producción con Endemol por medio de Talpa TV, la compañía que él lanzó luego de dejar Endemol en 2003.

Efectivamente, con dos socios inversores 'silenciosos', Mediaset es de facto el socio líder. Además, por medio de sus varias networks de TV, incluida Telecinco en España, Mediaset sirve a Endemol como su cliente principal con una inversión del orden de los 150 millones de Euros por año. El show principal que produce Endemol para Mediaset es *Gran Hermano* (*Il Grande Fratello*). Pero a su vez, Endemol también sirve a los competidores italianos de Mediaset (la RAI transmite *Affari Tuoi*, la versión italiana — conocida como *Trato hecho*, *Allá tú*, *Vas o no vas*.)

Actualmente, en España, Endemol tiene al *Gran Hermano* en Telecinco, *Fama a Bailar* en Cuatro, *Mira Quien Baila* en TVE1, y otros, con un total de siete shows. En Italia, entre Mediaset y la RAI, Endemol actualmente tiene cinco shows en el aire. Los directores principales del grupo Endemol bajo la propiedad del consorcio son: Ynon Kreiz, Presidente y CEO; Marco Bassetti, Presidente; Tom Toumazis, CCO gerente comercial; Jan Peter Kersten, CFO; Paul Römer, Chief Creative Officer. ●

Broadcast en los EE.UU

(Continuación de la pàgina 17)

estaciones de TV en USA, se presentó en quiebra. Previamente, Young Broadcasting, que posee 10 estaciones, hizo lo mismo. Incluso Sinclair, el operador local de TV más grande del país con 57 estaciones, está al borde de la bancarrota. La imagen está lejos de lucir color de rosa.

El año último, el CEO de CBS Corp. Leslie Moonves, dijo en una conferencia a inversores que mover la network CBS al cable [eliminando las estaciones locales] sería "una proposición interesante… [pero tendría lugar] dentro de cinco o diez años." Después de todo, solo el 17.8% de los hogares americanos recibe televisión por medio de antenas aéreas. Randy Falco, ex COO de NBC Universal TV Group aseguró en el *Wall Street Journal* que "una [de las networks] intentará pasar a ser un cable network."

Ahora usted tiene la imagen clara: las estaciones locales de TV son vistas como un problema, pero aún no está dicha la última palabra. Tal como lo menciona el WSJ, si bien sus ganancias han decrecido, un buen número de TV locales todavía hacen dinero. Ellas apuntan al mercado publicitario local, y recientemente, han conseguido ingresos de algunos cableoperadores.

Con el fin de la era analógica el pasado Junio, a cada una de las 1.366 estaciones comerciales de TV en los 210 mercados locales de los EE.UU., le fue asignado un espacio para al menos otras tres estaciones más de TV. Entonces, por ejemplo, las estaciones locales de NBC comenzaron a emitir la estación madre en multiplex 4.1; un programa originalmente llamado Weather Plus (y luego The Weather Channel, cuando NBC la compró) en 4.2; y Universal Sports en 4.4. El espacio en 4.3 es usado por su canal insignia en HD.

La pregunta que se hace la mayoría de los broadcasters americanos es qué hacer con los canales adicionales. Las estaciones no tienen apuro en utilizar el espacio extra, ya que no están seguras todavía qué hacer con el mismo. Lo que sí saben, sin embargo, es que es un valor activo en el que no están interesados en gastar dinero, y, en última instancia, preferirían tomar señal de ellos mismos. Tal como son las cosas, las estaciones se quejan que les cuesta técnicamente u$d 60.000 iniciar las emisiones de cada canal adicional, agregado a los costos regulares administrativos (como los de tráfico y continuidad). Además, las estaciones locales ven a los canales extras como un incremento en el inventario de sus tiempos, lo que hará decrecer el CPM (Costo del spot por mil espectadores) en un mercado de por sí ya deprimido.

Los pagos por retransmisión, sin embargo, podrían llevar a los broadcasters locales a tomar riesgos. Los operadores de cable y satélite no desean pagar a las estaciones las señales que ellos acarrean en sus plataformas (y, cuando lo hacen, la mayor parte del dinero va a la network asociada). Como instrumento de negociación, el cable utiliza la "excusa" de la limitación del espacio para excluir nuevos canales, pero sí están dispuestos a emitir canales HD (de ahí la excusa de la limitación del espacio).

Ahora, si una estación va negociar los pagos por retransmisión por su estación insignia y ofrece como extra canales digitales sin costo, los MSO con agrado harán un acuerdo si esos canales extras muestran algo significativo para atraer más suscriptores o reducir la pérdida de ellos. Dudo que los MSO transmitan decenas de canales sobre el clima, shopping, programación paga o religión (ya son accesibles en networks de TV digital 36 canales religiosos y seis de shopping).

Para una estación, un canal extra bien programado es una oportunidad para ser más competitivo, de ofrecer productos y/o más spots a los clientes principales y de aportar una mayor cantidad de audiencia acumulada.

Las estaciones, sin embargo, solamente están buscando acuerdos basados en canjes de 50-50, o sea seis minutos de tiempo de comerciales por hora de manera rotativa en bloques de ocho horas. El representante [comercial] de la estación estará interesado solamente en vender sus ventajas, para que los proveedores de contenidos presten atención a sus propios representantes de ventas. Ahora, si este representante pudiera vender a cada [canal] "nacional" (o grupo de mercados principales de los EE.UU.) un spot a u$d 10.000, dividiendo por spot el 50-50 con el proveedor de contenidos, estamos hablando de u$d 240.000 por día solo para el proveedor de contenidos. Y por u$d 10.000 por spot, el representante debería solo garantizar el acumulado de un millón de espectadores en un período de 24 horas con un CPM de u$d 10 frente al promedio de u$d 30. ¿Áreas de crecimiento? Bancos locales que vuelven a tener ganancias y el sector inmobiliario, que se encuentra ahora en posesión de un gran inventario de bienes a liquidar.

Las estaciones son reacias a acercarse a los radiodifusores domésticos en USA (syndicators) que en su mayoría son estudios, dado el temor de que sus costos serán muy elevados, por ello las emisiones digitales representan una gran oportunidad para los proveedores extranjeros de contenidos que nunca antes fueron capaces de penetrar el mercado de TV americano. Desafortunadamente, la mayoría de los distribuidores internacionales no conocen el negocio de la 'sindicación' y las pocas empresas independientes de sindicación que quedan, no están familiarizadas con el negocio de la venta internacional. Además, los representantes americanos aceptarán una venta por canje para un canal digital solo si ven un retorno real, lo que significa que no hay lugar para experimentar.

Los tipos de programas que el sector internacional puede ofrecer son los que están digitalizados y pueden mayormente utilizar el doblaje: documentales, animación infantil, música, deportes y noticias (en inglés tales como la DW alemana y la France 24). Tal como lo comprobó Universal Sports, para un canal digital, carreras de bicicletas es bueno, y estoy seguro que el fútbol puede ser un gran atractivo para las madres y los chicos futboleros, mucho más que los juegos americanos como el baseball o el fútbol americano. El canal extra también puede ser utilizado como un segundo canal de idioma, tal como el español. **DS** ●


FROM PARIS WITH LOVE
JOHN TRAVOLTA Y JONATHAN RHYS MEYERS
THE BOX
CAMERON DIAZ
THE ROAD
CHARLIZE THERON Y VIGGO MORTENSEN
A SINGLE MAN
JULIANNE MOORE Y COLIN FIRTH
RED DAWN
JEFFREY DEAN MORGAN
Y CHRIS HEMSWORTH
LOVE HAPPENS
JENNIFER ANISTON Y AARON ECKHART
RABBIT HOLE
NICOLE KIDMAN Y AARON ECKHART
YOU WILL MEET A TALL DARK STRANGER
De WOODY ALLEN. Con NAOMI WATTS,
ANTHONY HOPKINS Y ANTONIO BANDERAS
SOURCE CODE
JAKE GYLLENHAAL
Telefilms®
EN EL CORAZÓN DE HOLLYWOOD
9 de TIM BURTON
THE HUNGRY RABBIT JUMPS
NICOLAS CAGE
THE RUNAWAYS
KRISTEN STEWART Y DAKOTA FANNING
THE GHOST
PIERCE BROSNAN Y EWAN MCGREGOR
THE NEXT THREE DAYS
RUSSELL CROWE Y LIAM NEESON
THE JONESES
DEMI MOORE Y DAVID DUCHOVNY
FAIR GAME
SEAN PENN Y NAOMI WATTS
WARRIOR
NICK NOLTE
VISÍTANOS EN NATPE: THE HOTEL Suite 61803
www.telefilms.com.ar - telefilms@telefilms.com.ar
(54 11) 50 32 60 00

El Benjamín de Disney

(Continuación de la pàgina 17)

internamente se refieren con "Matrix." solamente se lo puede navegar si uno está dentro de él).

Habiendo superado este obstáculo, *VideoAge* estuvo en condiciones de abordar temas tan variados como la lista de responsabilidades (incluyendo la distribución domestica en USA, las relaciones en USA con las cadenas de TV afiliadas, producciones y canales locales e internacionales, y la distribución internacional), así también otros tópicos como los mercados de Banda Ancha, y si uno o más canales de aire de su newtork en los EE.UU., eventualmente se reconvertirán en canales de cable, y también abordamos el tema del futuro de las ferias internacionales tales como MIP y NATPE.

Ahora, intentemos describir la "Martrix." De acuerdo a diversos informes, esta estructura de operaciones fue originalmente una creación del ex Director de Disney Latin América, con base en Miami, Diego Lerner (actualmente en Londres como Presidente de Disney Europa, Medio Oriente y África bajo el marco del Walt Disney International Group), creada para facilitar la intercomunicación entre varias divisiones de Latinoamérica que inicialmente estaban estructuradas verticalmente y por lo tanto aisladas una de la otra. La "Martrix" de Lerner probó ser exitosa en Latinoamérica y por lo tanto fue implementada en la compañía a nivel mundial.

Disney ABC-ESPN Televisión (DAET) se encuentra bajo los auspicios de Pyne, que reporta a Sean Bratches, Vicepresidente Ejecutivo de ESPN y ABC Sports, en lo que hace a las responsabilidades domésticas de ESPN. El rubro de distribución internacional de Pyne recae sobre DAET, para lo cual el mundo fue dividido en cuatro áreas: EMEA-Canadá-Rusia (Europa-Medio Oriente-África), Latinoamérica, Asia-Pacifico y Japón.

Para la distribución, Pyne reporta a Anne Sweeney, Copresidente de la Disney Media Networks y Presidente de la Disney-ABC Television Group, y a Alan Bergman, Presidente de The Walt Disney Studios.

Estando a cargo de la distribución doméstica (supervisada por Janice Marinelli) y de las relaciones con la red afiliada de la Disney's broadcast TV (ABC) (bajo John Rouse), Pyne está en la mejor posición para evaluar las oportunidades ofrecidas por los canales digitales extras que arribaron con la finalización de los analógicos. Pyne no fue específico en este punto, simplemente mencionó que por el momento la network está evaluando todas las opciones, ABC y sus 10 estaciones se focalizan en un nuevo canal de la salud y estilo de vida lanzado en Abril último llamado *Live Well*, que es emitido en SD en TV abierta y en HD en cable.

En efecto, ABC está usando un multiplex 7.1 y un 7.4 en Nueva York y en Los Ángeles para su estación insignia (en HD), mux 7.2 (o DT2) para *Live Well*, y 7.3 para un canal meteorológico. Dado el suceso de Pyne con el formato local de producción a través de la división de Disney's Media Network Latin America, Disney a amasado una gran cantidad de contenido originado en idioma español, el que, juntamente con la programación doblada al español, puede ser utilizada para completar la grilla de un segundo canal digital de idioma. Por ejemplo NBC, competidor de ABC, es dueña de Telemundo, el segundo canal más grande de idioma español en USA. Para Pyne el agregado de esta oportunidad es una más de las tantas opciones de las que disponen, pero la compañía está actualmente focalizada en dar licencias de shows originales en español a las cadenas americanas en español como Univisión de series tales como *Amas de Casa Desesperadas* (*Desperate Housewives*), que luego Disney vendió a la TV Azteca de México.

De acuerdo a Pyne, "el negocio de los formatos realmente despegó en América Latina." Esto es cierto debido a dos razones principales: la disponibilidad del producto correcto y fuertes relaciones de negocios. El modelo ha sido tan exitoso que ahora Disney está "mirando expandirlo a otros territorios, tales como Europa e India."

Pyne explicó que India representa un desafío significativo debido a las cuatro lenguas que se habla en aquel país, pero la experiencia adquirida en América Latina con las producciones locales será de sumo uso para la compañía (Disney ha dado licencias de versiones locales en cuatro países diferentes: Argentina, Brasil, Colombia y canales hispanos de USA). Recientemente, Disney Media Network Latin America anunció el lanzamiento de la versión local en Colombia de *A Corazón Abierto* (*Grey's Anatomy*) de los estudios ABC. La distribución internacional de los shows de Disney de todas las versiones locales en español y en otros idiomas queda en manos de la compañía. Tomando en consideración que la Organización Mundial del Comercio (OMC) demanda que China abra sus mercados para la producción de contenidos extranjeros, se espera que el área de Disney Asia-Pacífico crezca.

Recientemente la OMC llamó a China a cesar de requerir a los proveedores extranjeros de recorrer el costoso proceso de la distribución de contenido por medio de las agencias estatales chinas. Actualmente, el gobierno chino posee el monopolio de la distribución de los contenidos de medios. Las películas extranjeras, por ejemplo, deben pasar por el China Film Group, que se queda con una parte importante del costo de la entrada, recarga a los dueños de los contenidos con altos costos por las copias y otros costos de distribución y limita la cantidad de films extranjeros en las salas de exhibición hasta 20 por año. La decisión de la OMC, de todas maneras, deja en manos del gobierno chino la prerrogativa de excluir films que son objetados por motivos políticos o sociales. Eso es algo que, considerando el carácter de tipo familiar que tienen los films de Disney, podría dar mayores ventajas a Pyne en China. Por ejemplo no fue permitida su proyección en China del blockbuster *The Dark Knight* (*Batman, el caballero de la noche*), básicamente arruinando todas las oportunidades de negocios complementarios de la WB. Si bien en China la reventa es el mercado principal audiovisual, en India la televisión ofrece una salida clave.

En términos de ingresos por área geográfica, Pyneno divulgará su distribución por temas de competencia, diciendo solo que Europa es su mercado más grande fuera de los EE.UU. Actuales y ex ejecutivos de otros estudios informaron que, en general, incluyendo lo que es pago y excluyendo a la USA, EMEA puede generar entre el 50% al 65% de los ingresos de los estudios, mientras que en Latinoamérica puede variar entre un 7% y un 12% (con valores más altos siendo generados por Warner Bros. y Disney). Canadá puede representar entre el 5% al 10% y Asia-Pacífico el 15%-20%, con Japón llevándose la mayor parte.

Pyne atribuye este éxito en la distribución internacional a la "diferencia Disney", algo "por lo que trabajamos duro," y que pueden ser resumido en cuatro puntos para la distribución de programas: Contenido, manejo de los tiempos, new media y apoyo. En relación a lo manifestado por ejecutivos de otras networks de que al menos una de las cadenas terrestres de TV de USA podría eventualmente migar pasa ser solo cable/satellite.

Pyne dijo que el 90% de los espectadores americanos todavía miran de manera regular las emisiones de los broadcasters de TV abierta, y si bien el 82% de los hogares americanos miran TV por medio de algún sistema de suscripción, el restante 18% que recibe las emisiones de TV por antenas aéreas, sigue representando una gran porción de espectadores a los que hay que brindarles el servicio.

Pyne también abordó el tema de los canales de Disney, los que, con el advenimiento de la televisión terrestre digital, se están multiplicando como conejos… perdón como ratones.

Pyne y su equipo internacional, trabajan conjuntamente con Disney Channels Worldwide, liderado por Rich Ross, con base en Burbank, y en cuyo portafolio figura que la empresa posee 98 canales/señales disponibles en TV terrestre digital, cable y satélite en 163 países y 32 idiomas. Pyne maneja la distribución de los canales, mientras que Ross supervisa las operaciones de contenido. Las marcas de estas plataformas son: Disney Channel, Disney XD, Playhouse Disney, Disney Cinemagic, Hungama, Radio Disney y Jetix.

Esta última marca estaba compuesta por un grupo de canales que tenía una complejidad en sí misma. Anteriormente Fox Kids Europa, Jetix fue adquirida por Disney, que operaba otros canales de Jetix en Latinoamérica. Bloques de programación de Jetix también salieron al aire en USA, India y Japón en los canales Toon Disney. Además, está el ABC Kids, un bloque de cuatro horas de emisiones que va los sábados en la ABC TV network. En febrero último, el bloque de Jetix fue renombrado como Disney XD en USA. El septiembre pasado, Disney retiró las marcas Jetix y Toon Disney y las reemplazó por Disney XD o el Disney Channel. Sin embargo, en algunos mercados, como el del mundo árabe, la compañía no está eliminando el nombre de Toon Disney.

En lo que hace a la banda Ancha, Pyne mencionó el éxito de ABC.com, que no solo consiguió ganar más ojos que lo miren sin la canibalización de las emisiones de Disney, si no también bajar la edad de los espectadores a un promedio de 20 años (más bajo que el promedio de ABC de 49 años en prime time).

Ben Pyne

En relación al IPTV sirviendo como base para experimentar ver la TV por medio de la banda Ancha (Wi-Fi, Wi-Max, cable, DSL y satélite), Pyne tenía para decir: Dar contenido de TV utilizando IPTV abre una nueva alternativa y una manera muy interesante de distribución para llegar a los consumidores, y nosotros siempre hemos tomado la posición de ser agnósticos en lo que hace a la plataforma al momento de licenciar y distribuir nuestro contenido, siempre y cuando la calidad de la experiencia de verlos sea siempre de alta calidad y que llegamos a un acuerdo en los términos comerciales. Aquí en los EE.UU., nosotros no sólo apoyamos al cable tradicional, si no que fuimos de los primeros en apoyar las compañías satelitales DirecTV y Echostar, cuando recién se lanzaron y recientemente a los telcos Verizon y AT&T, y con cada nueva incorporación, el universo de canales múltiples se ha incrementado. Y ciertamente todos ofrecen alguna forma de Triple Play o en algunos casos de cuádruple play. La calidad de la experiencia para el consumidor sigue siendo un componente crítico, no me canso de remarcarlo. Los distribuidores asociados [antes mencionados] han invertido considerablemente para garantizar que a sus consumidores se les ofrezca lo mejor posible. Para cada nuevo ingresante al espacio de la distribución de video, le será crítico considerar esto y asegurar que su propuesta sea igual o mejor que la de los actuales distribuidores."

Finalmente Pyne abordó el delicado tema de las ferias de TV, adelantando que para Disney, MIPCOM "es una oportunidad central de ventas para el mercado internacional de la TV, donde se realizan gran cantidad de negocios. Sin embargo, de la misma manera como lo hacemos con nuestros negocios, ferias como MIP necesitan ser continuamente reevaluadas por las organizaciones."

Pyne estuvo de acuerdo con que si en Las Vegas simplemente se cambiasen hoteles y realizasen unos cambios cosméticos, NATPE no resolvería sus problemas. Entonces él procedió a dar el ejemplo de Cable Connection, que coordina una feria que revivió el mercado de la TV por cable combinando 11 eventos moribundos (incluidos CTAM, CAB, la cena de Kaitz Foundation y la mismísima NCTA) en un gran encuentro en la primavera y otro en otoño.

LAS MUÑECAS DE LA MAFIA
THE MAFIA DOLLS
Series (50 x 1h)
AMERICA
TEL: +1 (305) 960 2018
EASTERN EUROPE
TEL: +1 (305) 960 2018
CARACOL
TV INTERNACIONAL
WESTERN EUROPE
TEL: +34 670 214 935
ASIA & AFRICA
TEL: +57 (1) 6 430 430 EXT. 1195
sales@caracoltv.com.co
www.caracolinternacional.com

Central American Television

(Continued from Cover)

Central American TV sector, as well as in countries such as Argentina (Channel 9), Chile (La Red), Paraguay (SNT), Peru (ATV) and Ecuador (RTS), Gonzalez is a pivotal figure.

Even though R. Angel Gonzalez (as he's less officially known, though in general he's just called Angel Gonzalez) is rarely in the trade press, a simple Google search in any of the Latin American countries in which he operates is sufficient to get a wealth of information from the various local media, which call him either *El fantasma* or The Ghost (from *America Economia*), or simply "The Mexican," because of his nationality.

Gonzalez was one of the subjects in a University of Texas Press book titled *Latin Politics, Global Media*. In the parts of the TV industry that deal with the Americas, he's a well-known figure with many anecdotes to his name. The neglect from the international TV trade press is mainly due to the fact that Central America tends to be ignored by the media in general, but *no mas*.

For all his popularity and notoriety, Gonzalez remains a complex figure — just like the region in which he spreads his wings.

Officially, Central America comprises seven countries, but one, Belize, is an English-speaking nation. Usually, for television program sales, the Caribbean is associated with Central America, but of its 20 countries, only three are Spanish-speaking: The Dominican Republic, Cuba and Puerto Rico.

However, Puerto Rico is part of the U.S. network feed and, on the Spanish-language side, is attached to the nine major Latin American TV territories. On the other hand, Cuba has not yet returned to be part of the international TV community. Therefore, for the purpose of this article, the Spanish-speaking region is comprised of: Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, Panama and the Dominican Republic. This is an area with 51.4 million people and 11 large cities. Of these, Guatemala has the largest population (14 million), Honduras the greatest extension (109 sq. km) and the Dominican Republic the biggest economy (GDP of U.S. $78 billion). This seven-country region's total GDP is about $400 billion, with a per capita GDP of $7,700 and with more than 5.6 million TVHH of which 870,000 are cable subscribers.

At one point, in 1821, with the exclusion of the Dominican Republic and what is now Panama, the region was

TeleCentro in Honduras is one of the TV stations controlled by Angel Gonzalez

even organized as a country, albeit briefly. It was known as the Federal Republic of Central America. So as not to make a diplomatic faux pas, it's necessary to point out that the aforementioned countries (excluding the Dominican Republic) are locally referred to as Central America and Panama.

The program license fee in the region for a 60-minute series ranges from an average of $300 in Nicaragua to $700 in Panama (see chart on the next page).

Prices are not always reflective of TV ad market size or TVHH. For example, Panama has the lowest population among the seven countries, and yet it's the largest TV market in terms of advertising revenues and program acquisition prices (see chart on the next page). Costa Rica, with a smaller TV market, a much smaller population and a lesser GDP than Guatemala, pays an average of 32 percent more for programming.

Going back to the *caudillo* of Central American TV, modern technology could be warming Gonzalez up to some "controlled" press coverage. For example, much emphasis was given to the fact that in May 2008, when he created Albavision (in honor of his wife Alba Elvira Lorenzana from Guatemala), he agreed to a website (www.albavision.tv) with links to his key TV stations.

The following month, he agreed to be quoted in the press release from Harris (the digital TV transmitter manufacturer),

Angel Gonzalez at the LA Screenings 1990, as seen through the pages of VideoAge

stating: "We consider this a natural step in the evolution of free and open television. Aside from offering excellent content, our responsibility with advertisers and audiences is also to guarantee the best quality and signal coverage, regardless of the receiving equipment. That is our focus in high-definition digital television, and very soon, with signals in mobile equipment as well. The new ATSC mobility capability allows us to meet both objectives in an efficient and cost-effective way."

Previously, he gave a telephone interview to Will Weissert of the *Associated Press* that was published on June 9, 2002. In that report, it was revealed that Gonzalez's net worth was U.S.$350 million. Today, his wealth has been estimated at U.S.$2 billion by various unsubstantiated news accounts (*Forbes* doesn't have him on its list of world billionaires). However, considering his 21 TV stations and other multi-million dollar interests, that worth is feasible.

The greatest shock among people who know him came on October 23, 2008, when he organized a cocktail reception in Washington, D.C. to announce the launch of Albavision's pay-TV channel on his three-year old satellite TV service Telecentro, on the DirecTV TV Más platform. That later service was launched in partnership with Guillermo Cañedo White, former CFO of Grupo Televisa.

Telecentro is a TV service programmed with fare from Gonzalez's Central American TV stations and directed at the estimated six million Central Americans who live in the United States.

Other Albavision expansion strategies (in addition to mobile TV) that will bring Gonzalez unavoidable visibility are his plan to co-produce 10 telenovelas in a five-year period with Peru's Chroma Producciones and his intent to develop a Central American all-news TV channel.

Gonzalez, one of 13 children, was born in 1944 to a middle-class family in Sabinas Hidalgo, a small town near the industrial Mexican city of Monterrey. He started his television career in 1971, selling telenovelas in Central America that were produced in Mexico City by Genaro Delgado Parker when his station in Peru (Panamericana de Television) was nationalized. In Mexico, Parker's telenovelas were broadcast on Channel 8. When Channel 8 merged with Telesistema to form Televisa in 1973, Parker left Mexico and Gonzalez moved to Guatemala. There he continued his barter business, selling advertising time for Channel 7 — a station that he now owns — within the telenovelas library that Parker had left him to distribute. In Guatemala, Gonzalez met his first wife, the sister of Luis Rabbé, a future Guatemalan government minister (she later died in a car accident). Rabbé eventually went on to marry one of Gonzalez's sisters. A few years later, Gonzalez started Prolasa, a Guatemala-based company used to buy programs from U.S. companies and re-sell then to Central American TV stations. He also used American content to program stations in exchange for their air time. By 1974 he had developed a good relationship with U.S. studios including MCA (now NBC Universal).

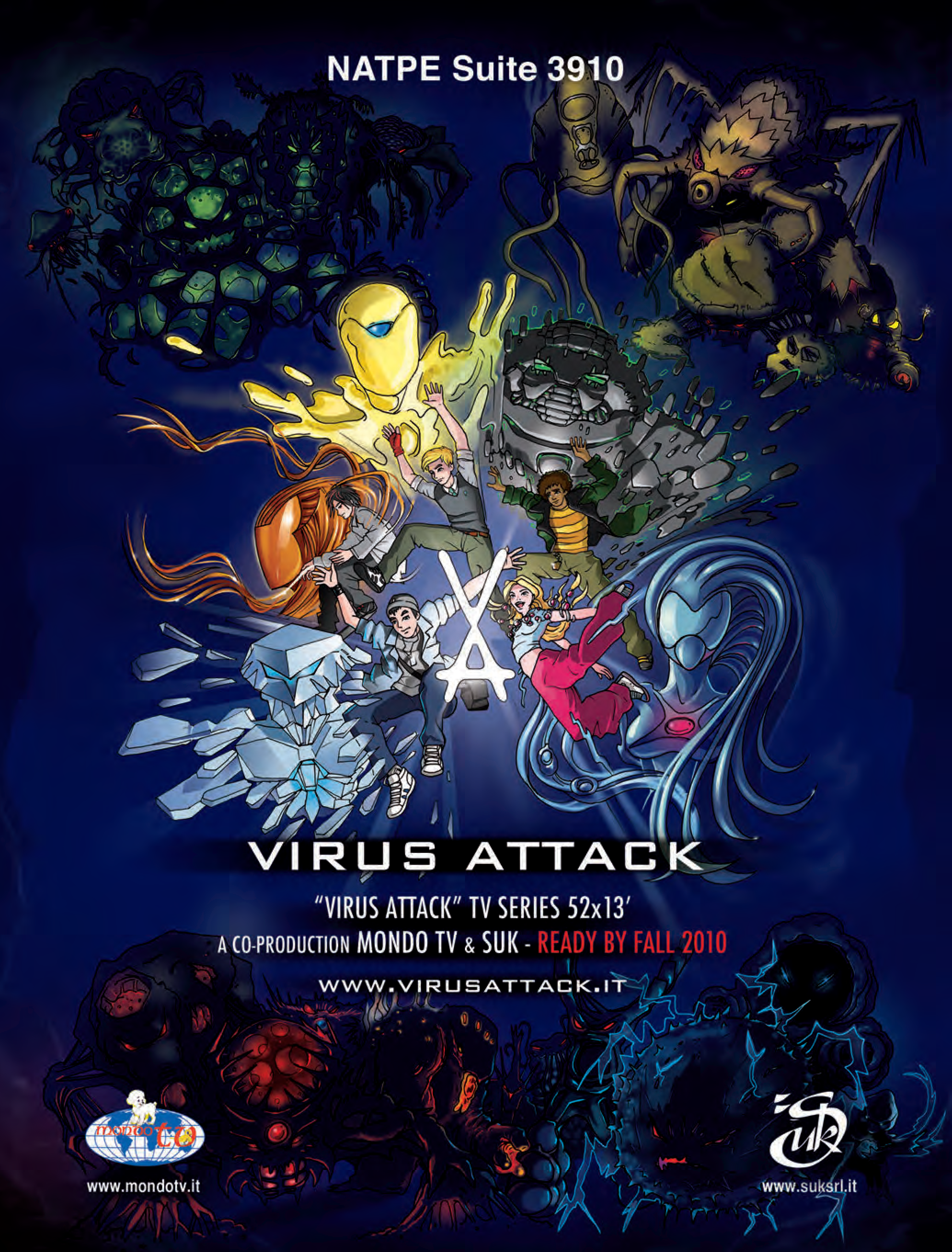
In 1976, he was called back to Mexico by his friend Margarita Lopez Portillo, owner of RTC and sister of the country's then president José Lopez Portillo. Margarita offered Gonzalez a job at Imevision (now TV Azteca), in effect making him a content provider for Channel 7 and Channel 13, which at that time were Mexican government-owned stations, and a few independent stations, of which there were many in Mexico. His biggest coup came in 1978, when he purchased Franco Zeffirelli's miniseries *Jesus of Nazareth* from ITC's Armando Nuñez Sr., which he then sold to Channel 13.

In 1980, he went back to Guatemala and married Alba. The following year, he acquired his first two TV stations in Guatemala: Channel 3 for U.S.$7 million and Channel 7 for U.S.$3 million (he now controls four stations in the country, having added Channel 11 and 13). After Guatemala, he began investing in broadcasting operations in Nicaragua. He now has his hands in three of Nicaragua's nine TV stations: He owns Channel 10, has majority ownership of Channel 4 and has Channel 12 as a program affiliate station. Subsequently, Gonzalez made his moves in Costa Rica where he now owns three TV stations (one, Channel 4, was acquired from TV Azteca). In the Dominican Republic, he has program affiliation with Channels 2 and 11. Naturally, he has not neglected his native country, and in the South of Mexico, he owns five TV stations.

In 1986, he also became a Latin American wholesaler for New World under Jim McNamara. The abundance of its library material allowed Gonzalez to continue selling programs to the under-performing stations in Central America that could not afford to buy better shows. For some stations, in exchange for the programs, he received a promissory note or stock in the station and eventually accumulated enough shares in a few to take them over.

Around that same period, he decided to tackle the problem of pirated TV signals

(Continued on Page 26)


NATPE Suite 3910
VIRUS ATTACK
"VIRUS ATTACK" TV SERIES 52x13'
A CO-PRODUCTION MONDO TV & SUK - READY BY FALL 2010
WWW.VIRUSATTACK.IT
www.mondotv.it
www.suksrl.it

Central American Television

(Continued from Page 24)

in Central America. At the time, some TV stations and virtually all the cable or MATV operators in the region were banking on the notion that they were off the international TV industry's radar, and started to pick up and re-transmit U.S. networks' programs locally — down-linking satellite feeds without paying the license fees. Gonzalez, who was selling programs from many U.S. companies, pressured Central American TV stations to abide by international laws and be part of the world television industry as accepted members. At the same time, he was lobbying the U.S. TV networks (which in that era had their own program distribution divisions) to scramble their satellite signals in order to avoid piracy in Central America.

In 1987, Gonzalez moved to Miami and became a resident. His modus operandi has adapted to the new technology, but not changed entirely. His consistent strength is his ability to pay content owners on time in exchange for a reduction of license fees (that at times could reach up to 25 percent of the rate card). This in addition to the fact that he often buys for multiple territories, thus extracting additional savings by taking advantage of the economy of scale.

Based in his offices in Miami and with the help of a small staff, Gonzalez oversees programming for TV stations in 10 countries spanning the whole of Latin America and including territories such as Argentina, Chile and Mexico.

His two daughters are active in Albavision, with Marcela Gonzalez taking a more managerial role. Recently, he has curtailed his TV trade show presence and started to enjoy the simple things in life, like dining in his restaurants, Linda B Steakhouse in Key Biscayne, Miami and Key West, and enjoying his houses in Miami, New Orleans, Mexico City and Guatemala City. One thing he will not give up is his entourage of five trusted secretaries and his quest to learn the English language.

Gonzalez was one of the subjects in a University of Texas Press book titled Latin Politics, Global Media. In the parts of the TV industry that deal with the Americas, he's a well-known figure with many anecdotes to his name. The neglect from the international TV trade press is mainly due to the fact that Central America tends to be ignored by the media in general, but no mas.

At the TeleCentro launch: DirecTV's John de Armas, Telecentro's partners Angel Gonzalez and Guillermo Cañedo White

CENTRAL AMERICA, PANAMA & THE DOMINICAN REPUBLIC'S TV FACTS & FIGURES

A program distributor who focuses on Latin America once commented, "For me, it takes the same amount of time to sell a show to a Central American TV station as to a TV outlet in one of Latin America's nine key markets. The only difference is that in those markets, I can make at least 10 times as much money."

For this reason, the area known as Central America, Panama and the Dominican Republic is usually assigned to freshman sales people. This, in effect, is an invitation for someone who's never seen a body of water to either sink or swim.

The area is not only a difficult territory, but it presents problematic traveling logistics as well. For example, one cannot find direct flights from Costa Rica to the Dominican Republic: The only way to go is via Miami, Florida.

In a seven-country region, there are more than 5.6 million TVHH of which 870,000 are cable subscribers. Plus, 140 TV stations, 32 buying groups, and 40 TV stations require programming for a total of 320,000 hours per year, of which 200,000 are imported.

Total program acquisition for this market is valued at $75 million a year, 10 percent of which is managed by Angel Gonzalez. Albavision's acquisition budget of $14 million per year is also used for his South American TV stations. This is why, to international distributors, Gonzalez is viewed as "one territory." By leveraging his "secured" payment methods, Gonzalez gets an estimated 25 percent more value for his money, which in effect is like operating with a budget of more than $18 million.

The region offers many opportunities, which is why groups like TV Azteca have invested 70 percent ownership of channels 31 and 35 in Guatemala. Estesa, Nicaragua's main pay-TV provider, is owned by America Movil, an arm of Mexico's Carlos Slim Helú. In the cable TV business in Honduras, Costa Rica and El Salvador, there is Grupo Millicom, which is actually based in Luxembourg.

TV stations' profitability is usually 15 percent, which is on par with their U.S. counterparts. In a region with cumulative TV advertising revenues estimated at $1 billion per year, profits can be valued at $150 million or an average of $5.6 million per TV station group per year.

License fees (U.S.$ averages): 60' series		movies	telenovelas
Panama	700	2,000	300
Costa Rica	600	1,500	250
Dominican Republic	500	1,200	250
El Salvador	400	1,000	250
Guatemala	400	1,000	200
Honduras	300	800	150
Nicaragua	300	800	150

Television Ad Revenues in U.S.$ million (2008):
Dominican Republic: 210 or 57 percent (total 370)
Panama: 186 or 62 percent (total 300)
Guatemala: 120 or 59 percent (total 204)
El Salvador: 84 or 56 percent (total 150)
Costa Rica: 83 or 40 percent (total 208)
Honduras: 80 or 64 percent (total 124)
Nicaragua: 40 or 76 percent (total 53)

TV PROGRAMMING ACQUISITION GROUPS

Panama: FETV, RPC, TVN, Telemetro, Medcom, SERTV (public), CableOnda
Costa Rica: Connexion, Repetel (Albavision), Teletica, Sinart (public), As Media
Dominican Republic: Colorvision, CERTV (public), RTV Dominicana, Telesistema, Tele Antillas, Telemedios, AntenaLatina, CDNTV
El Salvador: TCS, YSLD (educational), Megavision, As Media, Channel 7, Teledos, TVO
Guatemala: TreceVision, Radio Television Guatemala (Albavision), TV Azteca, Vea, GuateVision
Honduras: TeleCentro, VicaTV, TV Hondured, Grupo R, Teleunsa, Cable Sula, Telered, MayaTV, Campus TV
Nicaragua: Grupo ESE, Ratensa, Nicavision, Telenica, Telenorte, Televicentro, Albavision


Nothing
is what it seems.
Ugly Bela
NATPE 2010
THE HOTEL – SUÍTE 3908
RECORD
TV NETWORK
INTERNATIONAL SALES DEPARTMENT
DELMAR ANDRADE
55 11 2184 5468 // 55 11 2184 5200
DANDRADE@SP.REDERECORD.COM.BR
WWW.RECORDTVNETWORK.COM

NATPE 2010

(Continued from Cover)

will not need to walk between the conference hall and the suites. It's a great solution for the buyers." GRB svp Marielle Zuccarelli expressed a different sentiment, noting, "I don't find the 'all-suite exhibition' inviting for buyers who don't have an appointment set up. We can't benefit from walk-ins because it is intimidating for buyers to come into a suite if they do not have an appointment." So perhaps the message should be – buyers do not beware? Participants want buyers to maximize the ease of mobility and flow created by the new logistics, rather than be afraid of them.

The next logical question is just *who* will be in attendance this year? Well for starters, Doug Schwalbe, evp Production and Program Sales for Classic Media, won't be. "We're not going to NATPE this year," he said. "We don't think it's an important market for the independent sector of family entertainment business, and the all-suite format makes it more expensive for independent companies to participate. We also feel that fewer and fewer international buyers are coming, and that we are better served in our domestic dealings by traveling to buyers' offices and meeting with them when they have time to see us."

Also missing from the exhibition will be heavyweights like Disney Latin America and Sony. Even past NATPE aficionados like FremantleMedia are scaling down their presence. Among the U.S. Studios, only four will be exhibiting this year. Clearly market organizers lost touch with the 800-pound gorillas (as the studios tend to be called). In addition, organizers seem unwilling to take new steps, clinging to the obsolete notion that the event is still a domestic (i.e. U.S.) market.

On the other hand, Marcel Vinay, Jr. of Comarex said his team is expecting greater sales success than past years

Bender Media's Susan Bender

NATPE prez Rick Feldman at last year's event

because of the strength of their product offerings, not necessarily because of an abundance of buyers. GRB's Zuccarelli added, "I believe there will be fewer buyers attending the market this year. I don't expect to meet many European buyers, but I hope that NATPE will remain strong in terms of Latin American attendance." CableReady's Gary Lico saw things slightly differently, pointing out, "To us, NATPE is not just about buyers. It' s producers, ad agencies and also networking and seeing old friends. You can't just use 'buyers' as a gauge."

So if participants aren't relying heavily on attendance numbers, what makes them so confident that NATPE 2010 will be worth their while? "Our three titles (*Pasion Morena, Pobre Diabla, La Fuerza del Destino*) performed fantastically in international markets," Comarex's Vinay said. "We think we will have a better result in sales compared to last year." Zuccarelli said she is hoping to follow up on the 85 hours of programming GRB launched at MIPCOM, which includes documentary-style shows like *Now, The Bureau* and *Danny Dyer's Deadliest Men* as well as sports-themed competition *Pros Vs. Joes*. Susan Bender of Bender Media Services said, "We are very excited about our offerings for 2010. In addition to a second season of *Wolverine and the X-Men*, we are delighted to now be representing *Speed Racer: The Next Generation* and *Speed Racer: The Complete Classic Series* as well as *Guiness World Records SMASHED!*" In addition, Bender commented, "The world of Mexican cinema has long been a fascination of many in our industry. Bender Media Services is now representing a group of films from the Agrasanchez Film Library."

Essentially, both exhibiting and non-exhibiting companies are hoping that the convergence of industry representatives promised by NATPE's organizers will prove beneficial to a slate of internationally appealing programming. With NATPE's emphasis on networking and symbiosis between traditional distributors and new outlets like online and ad agencies, it should serve as a step forward. Gary Lico summed it up for us nicely, stating, "Looks like ad sales and Wall Street are sending positive signals all around, so I think we'll

RSI's Beatrice Grossmann (pictured on the right) with VideoAge hostesses Florence and Caroline Intertaglia at NATPE 2009

see a better focus on the future and less dread about the past and present."

President and CEO of NATPE, Rick Feldman told the media, "For professionals involved in all aspects of content and distribution, NATPE has always been about networking, and this year, we've doubled our efforts to facilitate meaningful business opportunities for every attendee, from the top tier executive ranks to the young professionals who will drive the future of

Comarex's Marcel Vinay Jr.

our business."

High-level executives include David Zaslav, president and CEO of Discovery Communications, who is giving a talk on the Monday morning. Elisabeth Murdoch, chairman and CEO of Shine Group will deliver the International Keynote on Wednesday. Tuesday will feature an advertising track in association with Michael Kassan, MediaLink LLC, which will open with Esther Lee, senior vice president at AT&T.

On the other end of the spectrum, three aspiring independent television producers have been invited to pitch their projects at NATPE 2010. Gary Lico, who's also president and CEO of CableU (in affiliation with CABLEready, who organized the competition) also serves as a member of the NATPE Board of Directors. He commented, "NATPE and our company recognize the enormous number of talented aspiring producers who are seeking an opportunity to put their ideas in front of industry professionals who can assist them in their career development. CableU's competition along with NATPE's ongoing outreach to these potential hit-makers is one way that all of us can help emerging talent find a place in our business."

Miami: Challenges And Opportunities For Int'l TV

Next January, NATPE will be held at the Fontainebleau Hotel in Miami Beach, Florida. The last time the TV trade show was in this resort town was in 1994, and it wasn't a great experience.

This time around, however, the convention will be different due to its changed focus. After 1994, NATPE went from being a domestic event to an exclusively international marketplace. Miami's edition will see logistical changes as well, with selling activity moving completely off the convention floor and into a hotel suite trade show set-up.

Sixteen years ago, NATPE took up most of the Miami Convention Center area, while the Fontainebleau, the area's top hotel at the time, was reserved for exhibitors' entertainment and special events.

The international aspect of NATPE has evolved throughout the past few years, from a worldwide exhibition to an almost exclusively Latin American TV gathering.

With the Latin American predominance in mind, the 2011 return to Miami may seem ideal, if only with a few caveats.

A main concern regarding the Miami location is whether Miami-based TV distribution companies will conduct meetings in their offices rather than at the designated hotel. Locals may also be tempted to go back to these offices at various points in the day, reducing traffic and meeting opportunities. Jose "Pepe" Echegaray, vp International Sales, Latin America at Power Corp. assured *VideoAge* this would not be an issue for his team. "[We'll return to the office] only if it is absolutely necessary. The staff needs to focus on the event and the meetings with clients as well as any client needs. We are just a few people in our office, so we need all hands on deck!" Cecilia Rivera of Televisa Internacional expressed a similar sentiment, saying, "We'll do that if there is a need for it, but we usually have a full agenda during the days of the convention."

Another variable is that in addition to Latin sellers, many Latin American buyers have houses in the Miami area, which may lead them to entertaining participants off-site. Furthermore, a large number of participants, both buyers and sellers, may potentially go home at night rather than staying to mingle with the visiting conventioneers at the hotel.

The spacious lobby of the Fontainbleau hotel will welcome NATPE attendees in 2011

Nevertheless, the fact that Miami-based TV companies will be saving travel and accommodation costs may result in more money being spent on lavish suites and entertainment. Also, it is possible that more people will be in attendance, both from the U.S. and abroad, since many international cities offer direct flights to Miami (as opposed to this year's Las Vegas destination). These latter factors offer promise for a more successful market than in years past. It's safe to say that the companies based in the area are looking forward to showing off the new location to all that make the trip. Echegaray said, "It's been so long since we've had NATPE here, not since the '90s, that being the host city would energize many of us to entertain outside the hotel." Sheila Aguirre of FremantleMedia further enthused, "We have an awesome location, so why not show it off? South Beach, Lincoln Road, Miami's Design District – and I'm certain there will be many who come to Miami frequently who will want to go as far as the Gables to eat at their favorite restaurants."

January is considered high-season by the local travel industry (a "turbo season" as they call it) and so in a sub-tropical resort area like Miami, rates for hotel rooms will be at their highest. All other costs should be comparable to those at NATPE in Las Vegas. On the plus side, the new Fontainebleau offers less bureaucracy (the Mandalay Bay Hotel in Vegas subjects companies to an exorbitant amount of paper work for orders as standard as breakfast meetings).

Basing the convention at the Fontainebleau may also present a few challenges. The hotel is located in the middle of the island, a part of Miami Beach that discourages walking, therefore attendees may actually stick around the area rather than taking the $10 taxi ride to popular South Beach for mingling with tourists.

Recently, the more than 1,500-room hotel underwent a reported $1 billion renovation, and the results are clearly visible. For one, there are now three entrances — each provided with a check-in counter.

Service is good and efficient, a far cry from last time when most of NATPE 1994's events were held there and the hotel switchboard jammed with the large number of simultaneous incoming calls; restaurants and catering operated at a snail's pace; limousines couldn't find drop-off space (at that time, the market featured many U.S. and international TV stars) and taxis were at a premium.

The hotel now has a brand new conference area in the main building and four side towers reserved for exhibition suites. Under normal circumstances, it has one breakfast area, two lunch restaurants and four for dinner. However, hotel executives have said that more restaurants will be open for all purposes depending on demand in order to minimize lines and wait times.

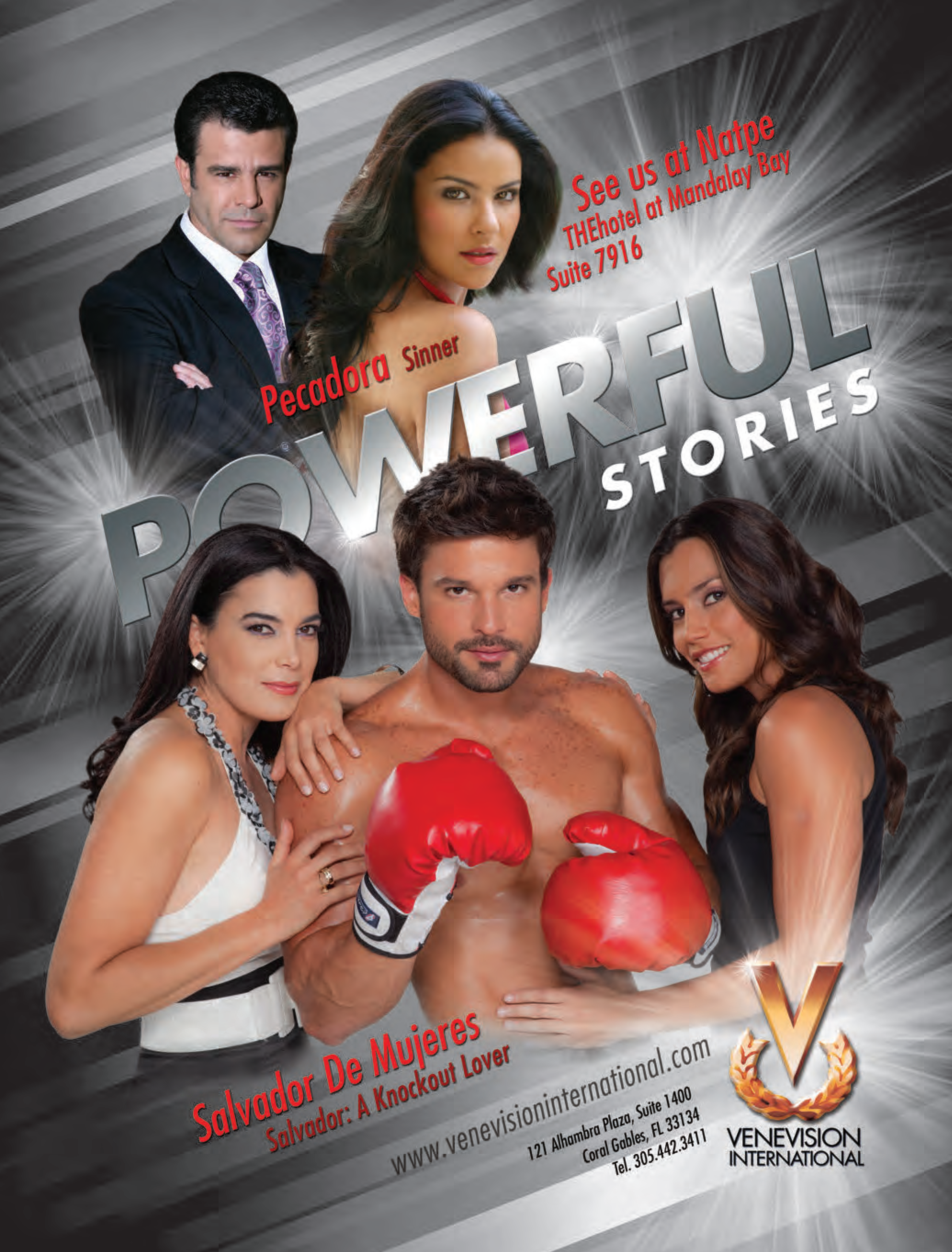
According to Roberta Annis, the hotel's senior convention services manager, emergency stairs will be opened if necessary to allow participants to bypass the elevators when going floor-to-floor for the exhibitions suites. She did add though, that at this early stage, the actual set-up is yet to be determined and she will be attending NATPE in Vegas to see how to best serve the needs of 2011's participants.

January is Miami's busiest season, and many conventions and events tend to be held there. This month, for example, the Fontainebleau will serve as one of Super Bowl 2010's official hotels, but, fortunately, the event is moving to a different city next year.

Taxi rides from the Miami International Airport (MIA) to the Fontainebleau are a flat rate; travel to and from other locations is metered.

Despite the fact that the streets of Miami are arranged in a grid system, the city is not easy to navigate since it's divided into confusing zones like North West (NW), South West (SW), etc. Traffic in Miami is horrendous, particularly during rush hours, which start very early in the morning and intensify later on. This factor may discourage entrepreneurial companies from shuttling people in and out of Miami Beach.

The outdoor area by the pool at the Fontainbleau


See us at Natpe
THEhotel at Mandalay Bay
Suite 7916
Pecadora Sinner
POWERFUL
STORIES
Salvador De Mujeres
Salvador: A Knockout Lover
www.venevisioninternational.com
121 Alhambra Plaza, Suite 1400
Coral Gables, FL 33134
Tel. 305.442.3411
VENEVISION
INTERNATIONAL

Conferences & Events News

HOTEL COSTS IN 2010

International travelers should expect some increase in hotel room rates this year. The Hendersonville, Tennessee-based Smith Travel Research (STR) and the London, U.K.-based STR Global recently released their projections for the U.S. hotel industry's performance.

For 2010, STR projects a 0.6-percent year-over-year decline in occupancy to 58.7 percent; a 2.1-percent year-over-year increase in Average Daily Room Rate (ADR) to a record $110.80; a 1.5-percent year-over-year increase in Revenue per Available Room (RevPAR) to $65.06; and a 1.2-percent increase in supply and a 0.6-percent increase in demand.

NATPE
JANUARY 25-27
Las Vegas, U.S
TEL: (310) 453-4440
FAX: (310) 453-5258
www.natpe.org
VideoAge bonus distribution

KIDSCREEN SUMMIT
FEBRUARY 10-12
New York City, U.S.
TEL: (416) 408-2300
FAX: (416) 408-0870
www.summit.kidscreen.com
VideoAge bonus distribution

BERLIN FILM FESTIVAL
FEBRUARY 11-21
Berlin, Germany
TEL: (49 30) 259 200
FAX: (49 30) 259 20299
www.berlinale.de
VideoAge bonus distribution

DISCOP AFRICA
FEBRUARY 24-26
Dakar, Senegal
TEL: (33 1) 4229 3224
Email: dianarabanser@basiclead.com
www.discop.com
VideoAge bonus distribution

SPORTELASIA
MARCH 8-10
Singapore, Rep. of Singapore
TEL: (377) 9330 2032
FAX: (377) 9330 2033
www.sportel.org

RAI TRADE SCREENINGS
APRIL 7-9
Taormina, Italy
TEL: (39 06) 374 981
FAX: (39 06) 370 1343
www.raitrade.it
VideoAge bonus distribution

MIPDOC & MIP-TV
APRIL 12-16
Cannes, France
TEL: (33 1) 41 90 49 33
FAX: (33 1) 41 90 67 24
www.miptv.com
VideoAge bonus distribution

CARTOONS ON THE BAY
APRIL 15-18
Rapallo, Italy
TEL: (39 06) 3749 8315
FAX: (39 06) 3751 5631
www.cartoonsbay.com
VideoAge bonus distribution

HOT DOCS
APRIL 29-MAY 9
Toronto, Canada
TEL: (416) 203-2155
FAX: (416) 203-0446
www.hotdocs.ca

CANNES FILM FESTIVAL
MAY 12-23
Cannes, France
TEL: (33 1) 5359 6100
FAX: (33 1) 5359 6110
www.festival-cannes.com

L.A. SCREENINGS
MAY 20-28
Los Angeles, U.S.
TEL: (212) 288-3933
FAX: (212) 734-9033
www.videoage.org
VideoAge bonus distribution

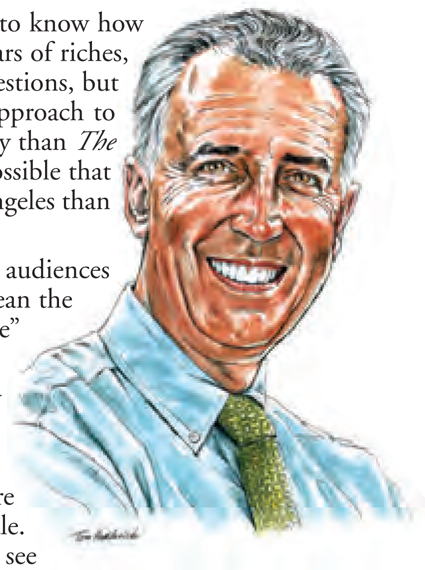
BRASIL TV FORUM
JUNE 3-5
São Paulo, Brazil
TEL: (55 11) 3138 4660
FAX: (55 11) 3257 5910
www.forumbrasiltv.com.br
VideoAge bonus distribution

PROMAX
JUNE 22-24
Los Angeles, U.S.
TEL: (310) 788-7600
FAX: (310) 788-7616
www.promaxbda.org
VideoAge bonus distribution

DISCOP EAST
JUNE 22-25
Budapest, Hungary
TEL: (33 1) 4229 3224
FAX: (33 1) 4229 3474
www.discop.com
VideoAge bonus distribution

My Two Cents

The media world is changing, no question about it, and the players don't seem to know how to deal with it, possibly due to a lack of resourcefulness generated by many years of riches, stability and comfort. In regard to this lack of resourcefulness, I have many questions, but also some suggested answers. As an example, I've noticed that the style and approach to the news in *The Los Angeles Times* would be more appropriate in New York City than *The New York Times* is these days. The latter has lost touch with its readers. Is it possible that the news style of NYC's venerable daily could now be more successful in Los Angeles than in New York?



I also question the wisdom of U.S.-Anglo TV stations that have surrendered their largest audiences to the Spanish-language networks when it comes to football games. And by football, I mean the real football, not the American "football," which to the majority of the world is just a "game" (as in, not really a "sport").

Editorially speaking, this publication will no longer refer to football with the derogatory moniker of "soccer," and what in the U.S. media is wrongly called "football," we'll refer to as "American football."

Yes, the media world is changing. Unfortunately the media elite is not. These people are persistent in broadcasting the same old stuff that the public no longer wants on a mass scale. Open a newspaper and one can easily make a long list of things that are wrong with it. I see them, many of you see them, why the heck don't the papers' managers see them too?

Turn the TV on and look at how sports are relegated to games that viewers no longer appreciate. Try watching the news on television and you'll immediately get the urge to log on to the Internet. I can no longer watch CNN, and it seems I'm not alone. For broader, more intelligent coverage, one has to turn to Deutsche Welle, France 24, China's CCTV International, or even BBC World (but only when the latter mercifully takes a rest from its incessant and obnoxious reports on African news that are almost always replicas of some other old story).

If media executives would concentrate on doing what they do best instead of worrying about economy of scale, integration, value-added reach and all the other Wall Street jargon — good results would not be far off.

If these media people were focused on Main Street instead of Wall Street, they would notice the changing public and create ways to satisfy its evolving needs. In the U.S., English is still the cement of society, but that society, at its core, is multiethnic and more multilingual than ever. The media elite seems totally oblivious to this.

"We don't find your media interesting any longer"

To them, Peoria still rules. "Long live Peoria," is probably their motto. But, if the media elite continues on its current path, it's sure to perish (as they've been saying for the past few years like a broken record).

Ask why they persist on the same losing path and they will recite one thousand and one excuses as to why it's not good to be innovative. The status quo, with some tinkering, is what they're comfortable with.

Following this tirade, let's move on to my calls to action:

U.S. newspapers. Open your pages to a more diverse group of commentators. The usual suspects are getting stale. Let opposing political views be encouraged. Don't cut editorial content. That strategy did not work for the Tribune Company.

Take into consideration that comments from Main Street are more valuable than those from academia and Wall Street. Stop thinking that you're above the average Joe.

Start covering sporting events that also interest Europeans, Hispanics and Asians. Your current sports section doesn't attract readers or advertisers.

Be vigilant, skeptical and resourceful. Your demise started with your untruthful and trembling coverage of the Iraqi war. Go back to the old adage that "news is whatever someone wants to suppress. Everything else is advertising."

For TV stations. Offer real news, not hype. Weekends don't have to always be "partially cloudy," when you well know it's going to pour. Rush in covering football. All youngsters play it at school, in the parks and in their backyards. Once in a while, bring your cameras to those backyards.

Make sure audiences look up to you, not down. Giving a good example is always appreciated. Realize that shouts, screams and curses are surefire ingredients in driving TV audiences to the Internet. Plus, broadcasters have to stop their practice of making sure children don't grow up with traditional television by eliminating kids shows.

Understand that the Midwest is no longer your point of reference. Take advantage of those "dot" channels, fast, before the FCC takes back your spectrum.

The television media elite likes to talk about the value of globalization, but in their business they still practice localization. The notion of "think globally, act locally" would work, but only if the locals weren't coming from such diverse backgrounds.

Right now the raging debate is whether content should be free or not. It's once again the wrong argument. First worry about restoring readership and viewership, and after — only after — figure out how to provide extra services (which should only be referred to as "conveniences") at a fee. As GE CEO Jeff Immelt said, "We're at the end of a difficult generation of business leadership. Tough-mindedness was replaced by meanness and greed." And, as Huffington Post's Ariana Huffington commented, "It's time for traditional media companies to stop whining."

Dom Serafini

VIDEO AGE INTERNATIONAL

MAIN OFFICES
216 EAST 75TH STREET
NEW YORK, NY 10021
TEL: (212) 288-3933
FAX: (212) 734-9033
VIDEO AGE WEBSITES:
www.videoage.org
www.videoagelatino.com
www.videoage.it

P.O. BOX 25282
LOS ANGELES, CA 90025
TEL/FAX: (310) 444-3189

VIALE ABRUZZI 30
20123 MILAN, ITALY

YUKARI MEDIA
YMI BLDG. 3-3-4, UCHIHIRANOMACHI
CHUO-KU, OSAKA JAPAN
TEL: (816) 4790-2222

EDITOR
DOM SERAFINI

ASSISTANT EDITORS
LORRAINE MARTINDALE
ERIN SOMERS
KAREN RUTTNER

EDITORIAL CONTRIBUTORS
ENZO CHIARULLO (ITALY)
MARINA DEL RIVERO (ARGENTINA)
CARLOS GUROVICH
LEAH HOCHBAUM ROSNER
BOB JENKINS (U.K.)
AKIKO KOBAYACHI (JAPAN)
LEVI SHAPIRO
DAVID SHORT (AFRICA)
LIANNE STEWART (CANADA)
MARIA ZUPPELLO (BRAZIL)

CORPORATE AND CIRCULATION OFFICE
216 EAST 75TH STREET
NEW YORK, NY 10021
TEL: (212) 288-3933
FAX: (212) 734-9033

PUBLISHER
MONICA GORGHETTO

BUSINESS OFFICE
LEN FINKEL

LEGAL OFFICE
ROBERT ACKERMANN
STEVE SCHIFFMAN

WEB MANAGER
MIKE FAIVRE

DESIGN/LAYOUT
CARMINE RASPAOLO

ILLUSTRATIONS
BOB SCHOCHET

FOUNDED IN 1981
MEMBER OF NBCA
(CIRCULATION)

VIDEO AGE INTERNATIONAL (ISSN 0278-5013 USPS 601-230) IS PUBLISHED EIGHT TIMES A YEAR: JANUARY, FEBRUARY/MARCH, APRIL, MAY, JUNE/JULY, SEPTEMBER, OCTOBER AND NOVEMBER/DECEMBER. PLUS DAILIES BY TV TRADE MEDIA, INC. SINGLE COPY U.S.$9.75. YEARLY SUBSCRIPTION U.S.$45 (U.S., CANADA, MEXICO); U.S.$60 (U.K. AND EUROPE).

SEND ADDRESS CHANGES TO VIDEO AGE INTERNATIONAL, 216 EAST 75TH STREET, SUITE PW, NEW YORK, NY 10021, U.S.A.


unmissable

The Last Flight of THE CHAMPION

an E. Thomas Ewing Film

Finding an ancient Spaceship long forgotten, Neddie forms a crew of his childhood friends and takes to the stars to save his world from a ruthless dictator and the ravages of Intergalactic War…

An animated feature film… soon to be a television series.

EXECUTIVE PRODUCER: FELIPE G. PORRES SCREENPLAY BY: E. THOMAS EWING AND JEREMY R. EWING PRODUCED BY: THOMAS DOUGLAS

The Fremantle Corporation

L.A. 1575 WESTWOOD BLVD., SUITE 300
LOS ANGELES, CA 90024 • 310-445-0700

TORONTO 23 LESMILL ROAD, SUITE 5
TORONTO, ONTARIO M3B 2T3 • 416-443-9200

NYC 1501 BROADWAY, SUITE 1902
NEW YORK, NY 10036 • 212-840-6269

OMNIPULSE ENTERTAINMENT